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MUSIC OF YOUNG MODERNS PUZZLES FESTIVAL GUESTS

Provocative Compositions Add to Interest of Second Library of Congress Festival, Sponsored by Elizabeth Sprague Coolidge—Two Prize Works by Albert Huybrechts Among New Compositions Heard—Berezowsky, Balmer and Malipiero Scores Introduced—Bloch Conducts Performance of His Concerto Grosso—Pro-Arte Quartet Warmly Welcomed—Flonzaleys and Stringwood Ensemble Give Programs—Hutcheson and Saslawsky Participate

By OSCAR THOMPSON

WASHINGTON, D. C., Oct. 11.—Youth was served, and handsomely, at the second of the Chamber Music Festivals of the Library of Congress, endowed by Elizabeth Sprague Coolidge and held Thursday, Friday, Saturday and Sunday in the new auditorium opened in the Government edifice only a year ago. Though such venerables as Fauré, Schumann, Franck and Tanieiev, not to speak of Bach, Mozart, Haydn and Beethoven, were accorded due prominence in the promenade of composers, the places of honor were assigned to the neoterics. Fully half the program numbers were the products of the last four years. These puzzled and, it may be suspected, at times irritated no small number of

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BOSTON SYMPHONY BEGINS ITS SEASON

Prokofieff Suite Has "First Time"—Gigli in Symphony Hall

BOSTON, Oct. 11.—The Boston Symphony opened its forty-sixth season with the pair of concerts on Friday afternoon, Oct. 8, and Saturday evening, Oct. 9. Serge Koussevitzky was warmly received by the audience and orchestra. The program was as follows:

Overture, "Der Freischütz".....Weber
Two Nocturnes.....Debussy
"Nuages"
"Fêtes"
Suite from the Ballet "Chout," Op. 21, Prokofieff
(First time in Boston)
"Eroica" Symphony.....Beethoven

Prokofieff's music is harshly dissonant but pulsatingly vital. The riotous finale, with its Slavic sweep of mounting climax, is especially effective. An exotic, grotesque gusto particularly indigenous to Russian lands, is characteristic of the score. Conductor and orchestra gave a virtuosic performance of the music. The Overture was played with a Koussevitzkyan flair for marked

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MRS. ELIZABETH SPRAGUE COOLIDGE

Donor of the Chamber Music Auditorium in the Library of Congress at Washington, and Patron of the Annual Festivals There, the Latest of Which Was Held Last Week Before Notable Audiences

Development of Coast Opera Proceeds in Successful Opening of Los Angeles Season

LOS ANGELES, Oct. 9.—Operatic history in the West passed another milestone on the evening of Oct. 4, when the Los Angeles Grand Opera Association inaugurated its third season of opera in the Shrine Auditorium. Aroused by the prospect of eleven superb operatic performances, the season was given the further impetus of the approval of Otto H. Kahn, president of the Metropolitan Opera Company's board of directors, who gave a short address at the close of the second act.

"Samson and Delilah" served as a vehicle for the introduction to Los Angeles of Louise Homer and Charles Marshall in operatic rôles. It also served to reveal the high caliber of the large chorus and to bring home the fact that Los Angeles is, in the work of developing an operatic chorus, laying the foundation for a permanent opera company all its own.

The smoothness and precision with which the opera proceeded gave abundant cause for marvel, considering the many problems to be solved and the shortness of the time which Richard Hageman, general musical director, has had to get the huge ensemble into shape. The chorus of more than 100 must remain a source of pride, for Giacomo Spadoni, as chorus master, has gone far toward making it a real operatic ensemble. "Samson and Delilah" affords the chorus some fine opportunities in music which is none too easy to memorize, and it was encouraging to the future of opera in the West that the singers achieved their climaxes with spirit and enthusiasm. The members were effectively costumed, and the hand of Désiré Deffrère was seen in the facility with which they moved about the stage.

Mme. Homer, making her first visit in

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WORCESTER FETE BRINGS HEARINGS TO NOVEL WORKS

Sixty-Seventh Annual New England Series Devoted to Rare Compositions of Old and New Schools, Under Albert Stoessel—Noted Soloists Assist Chorus and Orchestra—Whithorne's "Saturday's Child" Given in New Symphonic Dress and Scene from "Boris" Sung in Original Version—Choral Works of Bach, Verdi, Liszt and Debussy Are Feature—Four American Composers Represented—Doris Doe Successfully Answers Call as Solo Substitute

WORCESTER, MASS., Oct. 11.—The sixty-seventh annual festival of the Worcester County Musical Association was held in Mechanics Hall, from Wednesday evening, Oct. 6, to Saturday afternoon, Oct. 9. Programs of exceptional interest were arranged for the series of five concerts by Albert Stoessel, now in his second year as conductor of the festival. Among the novelties were Whithorne's "Saturday's Child," played for the first time in America in symphonic form, and Moussorgsky's Coronation Scene from "Boris Godounoff," given for the first time in America in its original version.

The list of soloists included Helen Traubel, Ethyl Hayden and Anna Case, sopranos; Mina Hager, mezzo-soprano; Doris Doe, contralto; Charles Hackett,

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NOVELTIES FEATURE STOKOWSKI OPENING

Mozart Overture, Mystery - Hidden, and American Work Create Interest

PHILADELPHIA, Oct. 10.—With a rediscovered Mozart Overture, the precise history of which is unknown, and a novelty by an American composer, who was present in the flesh, Leopold Stokowski seasoned and balanced the opening concerts of the twenty-seventh season of the Philadelphia Orchestra in the Academy of Music. The program, presented on Friday afternoon, Oct. 8, and Saturday evening, Oct. 9, was as follows:

Overture in B Flat.....Mozart
Symphony No. 7.....Beethoven
"Pan" (A Rhapsody).....Schroeder
"L'Apprenti Sorcier".....Dukas

Mr. Schroeder's lucid and vivid score commended itself very promptly to the ears of the two interested audiences. Rich, full and resourceful in scoring, the work is at once romantic and eminently sane, evincing not the slightest penchant for either cryptic or wilfully bizarre effects. In virility and directness of

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GOLDEN GATE OPERA INCREASES PRESTIGE

Leading Singers Are Given Ovations As Season Advances

By Marjory M. Fisher

SAN FRANCISCO, Oct. 9.—The San Francisco Opera season is wending its way to a close. Performances have been of conspicuously increasing merit.

"Rigoletto" brought a record-breaking crowd to the Civic Auditorium on Sept. 29, when it served to introduce Luella Melius, appearing as *Gilda*, to Coast audiences. Much interest was manifest in this performance, scores of persons paying \$5 for the privilege of sitting within hearing distance even though they knew but a fraction of the stage would fall in their line of vision.

Mme. Melius was a *Gilda* unique in the annals of San Francisco Opera. She visualized the rôle to perfection. Her singing was also of a high order. Her voice seems peculiarly suited to the part. The audience gave her a welcome so hearty that it amounted to an ovation.

Richard Bonelli's interpretation of *Rigoletto* was less impassioned than some readings of the part we have seen, but he presented a wholly sympathetic figure, and gave us the most delightful first act performance we have witnessed. The Kosloff Ballet helped to make that first act memorable, but Mr. Bonelli was its mainstay.

Tito Schipa, who had the rôle of the Duke, sang as beautifully as he always does.

Marcel Journet was a powerful *Sparafucile*, and Elinor Marlo was captivating as *Maddalena*.

Completing the cast were Antonio Nicolich, impressive as *Monterone*; Audrey Farncroft, Edna E. Smith, Victor Vogel, Avaristo Alibertini, Lodovic Oliviero and Du Blois Ferguson.

The opera was beautifully staged. Pietro Cimini conducted in his usual capable manner.

"Aida" on Oct. 1 was principally noteworthy from the standpoint of the ensemble and for the art of Claudio Muzio in the title rôle. Kathryn Meisle made her Western debut, appearing in the rôle of *Amneris*, and revealing a beautiful voice. Antonio Cortis was impressive as *Radames*. Mr. Bonelli was at his best, giving a superb performance of *Amonasro*. Mr. Journet scored as *Ramfis*; Mr. Nicolich and Nazareth Regoli were successful in lesser parts. Gaetano Merola conducted. The Kosloff Ballet, with Vera Fredowa as première ballerina, was a feature.

"Fra Diavolo" offered a scintillant comedy interlude on Saturday night.

Florence Macbeth was very attractive as *Zerlina*, and Mr. Schipa, justly a favorite, was happy in the rôle of *Diavolo*. The work of Elinor Marlo, appearing as *Lady Pamela*, was outstanding. Vittorio Trevisan, the *Lord Rochester*; Mr. Oliviero, as *Beppo*, and Virgilio Lazari, as *Giacomo*, helped materially with their skill as comedians and by reason of their good singing, to maintain a high level. Charles Bulotti and Amerigo Frediana were well cast in the rôles of Lorenzo and Francesco.

"La Bohème" was capitally presented for a special Sunday non-subscription matinée on Oct. 3, with Mme Muzio as *Mimi*, Myrtle Clair Donnelly in the rôle of *Musetta*, Mr. Cortis as *Rudolfo*, and Mr. Bonelli as *Marcello*. The *Schaunard* and *Colline* were respectively Mr. Nicolich and Mr. Journet. Mr. Trevisan doubled in the parts of *Benoit* and *Alcindoro*.

France Honors Mr. and Mrs. Mannes

The decoration of Officier de Instruction Publique has been bestowed on Mr. and Mrs. David Mannes, directors of the Mannes School of Music in New York, by the French Government. This honor is seldom given to other than a native Frenchman. Outstanding work in art instruction is the award.

Play by Walter Damrosch's Daughter to Have Chicago Opening

CHICAGO, Oct. 11.—Gretchen Damrosch Finletter, daughter of Walter Damrosch, has written a play, "The Runaway Road," to have its opening in Chicago in two more weeks. It is a romantic comedy, and will be presented by Mrs. Samuel Insull, wife of the president of the Chicago Civic Opera Company. Mrs. Insull will have the leading part.

Both Mme. Muzio and Mr. Cortis were in better voice than on preceding occasions, and the entire cast was excellent, both vocally and dramatically. The production was a close second to the "Manon Lescaut" of the preceding week, but was excelled the following evening, when the same principals sang "Tosca."

Surpassing all their previous performances of the season, Mme. Muzio as *Tosca*, Mr. Cortis as *Cavaradosi*, and Mr. Journet as *Scarpia*, won individual ovations, and made "Tosca" vie with its Puccini forerunners for first honors of the season. The phenomenal vocalism of Mr. Cortis and Mme. Muzio when, in the last act duet, they sang with exceptional skill, and the realistic acting of Mr. Cortis, furnished food for much praise. Mr. Merola conducted in masterful fashion.

In "Lucia di Lammermoor", on Oct. 5, Mr. Schipa won his greatest ovation—a whole-hearted tribute from 5,000 auditors—both for his artistic singing and his effective acting. Mme. Melius was *Lucia*, and a brilliant one. Mr. Bonelli as *Henry Ashton*, Messrs. Oliviero, Nicolich, Carcione, and Flossita Badger completed the cast.

Comes to Metropolitan



International Newsreel Photo

Among those arriving on the Conte Biancamano last week was Vincenzo Bellezza, newest addition to the Metropolitan's staff of conductors. Mrs. Bellezza accompanied him. Mr. Bellezza has been announced to conduct "The Jewels of the Madonna" at his initial appearance with the Gatti forces, in the first week of the season.

Musicians Arrive for Concerts

Among the musicians arriving last week to take part in the opening of the season here were Frieda Hempel, soprano, and Marcel Lanquetuit, French organist, Oct. 5, on the Majestic. On the Berengaria, Oct. 8, came Prince

Two Metropolitan Parterre Boxes Sold

TWO parterre boxes of the Metropolitan Opera House, reported to have been worth in excess of \$200,000 each, have been sold. Robert S. Brewster and Frazier Jelke are the buyers, of boxes 4 and 6 respectively, Mr. Brewster taking possession of the box owned by the late August Belmont, purchased last November by Paul H. Helm. Mr. Jelke becomes owner of the William K. and Harold S. Vanderbilt box. The sale of the Vanderbilt box was unexpected, since William K. Vanderbilt became a director of the Metropolitan as recently as last January and was one of those who voiced approval of Otto H. Kahn's proposal for an uptown removal of the Opera House. Only eleven parterre boxes have been sold in the forty-three years of the Metropolitan's history. Ownership of a parterre box carries with it ownership of one thirty-fifth of the Metropolitan Opera and Real Estate Company, which is owner of the opera house and its site.

NEW METROPOLITAN PROSPECTUS ISSUED

Seven New Names on Board of Directors—List of New Artists Complete

When the Metropolitan Opera House opens its doors for its forty-second season (there was no opera during the season of 1892-1893) there will be several new names on the roster and some which have been there for longer or shorter periods will be missing. In the prospectus which has just been issued by General-Manager Giulio Gatti-Casazza, there are several changes.

The list of members of board of directors displays seven additional names. These include Vincent Astor, Fulton Cutting, Robert Livingston Gerry, Edward S. Harkness, E. Roland Harriman, Frederic Potts Moore and William K. Vanderbilt. Otto H. Kahn remains president of the board.

As announced last week in MUSICAL AMERICA, the season's novelties and revivals will include Beethoven's "Fidelio"; Casella's ballet, "La Giara"; Montemezzi's "L'Amore dei Tre Re"; Mozart's "The Magic Flute"; Puccini's posthu-

mous work, "Turandot" which will have its American première; Richard Strauss' "Der Rosenkavalier"; Deems Taylor's "The King's Henchman," which will have its world-première; Thomas' "Mignon," and Verdi's "La Forza del Destino."

The only new name in the prospectus which was not in the announcement made in these columns in the spring is Alfio Tedesco, tenor. The other new artists are Martha Attwood, Edith Fleischer, Louise Lerch and Elda Vettori, sopranos; Walther Kirchhoff, tenor; George Cehanovsky, baritone; Pavel Ludikar, Joseph Macpherson and Ezio Pinza, basses; Vincenzo Bellezza, conductor, and Ruth Page, solo danseuse.

Names absent from this season's prospectus include Elizabeth Kandt, Toti Dal Monte, Berta Morena, Laura Robertson, Joan Ruth and Lenora Sparkes, sopranos; Raymonde Delaunoy, mezzo-soprano; Ralph Errolle and Morgan Kingston, tenors, and Carl Schlegel, baritone.

The season will begin on the evening of Monday, Nov. 1, with Spontini's "La Vestale" with Mesdames Ponselle and Matzenauer, and Messrs. Lauri-Volpi, De Luca and Pinza, the last named making his début.

Obolensky, Russian bass; Maria Kurenko, Russian coloratura soprano, and Ursula Greville, soprano, and editor of the London *Sackbut*. On the Rotterdam, the same day, came Willem Mengelberg, conductor of the New York Philharmonic. Alice Verlet, French soprano, came Oct. 11 on the Belgenland.

Ground Will Soon be Broken for San Francisco Opera House

SAN FRANCISCO, Oct. 11.—Ground will be broken for the War Memorial Opera House at eleven o'clock on the morning of Armistice Day, Nov. 11, it was announced by E. C. Kendrick of the memorial committee on the evening of Oct. 6. The occasion was the final performance of the San Francisco Opera Company, "Il Trovatore," in the Civic Auditorium. Mr. Kendrick announced that \$2,000,000 of the estimated \$5,000,000 was at hand.

ROCHESTER TO HEAR LIST OF NOVELTIES

Goossens Heads Philharmonic—Matinée Series to Be Repeated

By Mary Ertz Will

ROCHESTER, N. Y., Oct. 9.—The fourth season of the Rochester Philharmonic will bring to this city a long list of works new to this public. Eugene Goossens will conduct the orchestra, and announces the following among the compositions that will have their first Rochester performances: Concerto for Violin and Orchestra by Respighi, with Gustav Tinlot, concertmaster of the orchestra, as soloist; a "Fantasy in Dialogue" for Organ and Orchestra by Boellman, with Harold Gleason at the organ; a suite, "The Sea," by Frank Bridge; a Concertino for Piano and Orchestra by Leo Weiner, with Sandor Vas as soloist; a suite, "Daphnis et Chloé," by Ravel; the "Divine Poem" of Scriabine; an "Oriental Rhapsody" by Eichheim.

Besides the soloists mentioned, the list includes Richard T. Halliley, baritone of the Rochester Opera Company; Brownie Peebles, soprano of the same organization; Mary Silveira, coloratura soprano; Raymond Wilson, pianist; Richard De Sylva, violinist, and George McNabb, pianist.

The Rochester Philharmonic will again give a series of matinée concerts, following the marked success of the afternoon series given the last two seasons.

This series, which will be given in addition to the evening concerts, will again be presented on Thursday afternoons, with tickets sold for the entire series. Mr. Goossens, who has recently returned to Rochester after a summer in Paris and California, has arranged eight programs of wide interest, including many works new to Rochester. Among these will be a new tone poem, "Pan and the Priest," by Howard Hanson, director of the Eastman School of Music. Mr. Goossens has planned an all-Wagner program for Nov. 11, and a program to mark the centenary of Beethoven's death on Dec. 2, when Beethoven's Fourth Symphony will be the principal number.

Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

Negro Work-Songs Prove Treasurehouse of Race Character



SOME SCENES FROM WHICH NEGRO FOLK-SONGS HAVE SPRUNG

Upper Row, Left to Right, on a Mississippi River Steamer, "The Parting Song"; Woman Plowing in the Cotton Field; Lower Row, Left to Right, Sawing Wood Down South; Baling Cotton

ON the illuminated page of song the Negro has written the story of his life among us. His is by no means a completed history, nor have the last stanzas of his songful chronicle been flung into the unimpressible air. The Negro is still singing, and the style of his musical speech is changing with the times—just as he changes. He is spreading his lore all over America, wherever he wanders to take up work in factory, furnace, construction gang, field, or levee.

It is the workaday songs that make up the diary of the Negro's everyday experiences, and they constitute a chain that binds the present with a past as old as that of the spirituals. They are the alluvial deposit of all the emotions that have possessed generations of laborers, and they range from religion to romance.

In the workaday songs, the complete Negro character is adumbrated, for every facet of his volatile spirit is reflected in one or another. Sociologically, then, they are of more value than the spirituals, and many of them are as rich musically.

The University of North Carolina, through Howard W. Odum and Guy B. Johnson, has made an attempt to compile a representative collection of this secular music. The gleanings are published by the University of North Carolina Press in one volume, entitled, "Negro Workaday Songs."

All the songs in the book were col-

lected by the authors at first hand from the Negroes themselves. Concerning their task, they say:

"Perhaps the most striking observation that comes from the whole experience is the seemingly inexhaustible supply of songs among workaday Negroes in the South. We have yet to find a 'bottom' or a limit in the work songs among the crowds of working men in one community. . . . Likewise we have yet to find an individual, whose efforts have been freely set forth in the offering of a song, whose supply of songs has been exhausted. Time and time again the approach has been made, with the response, 'Naw, sir, cap'n, I don't know no songs much,' with an ultimate result of song after song, seemingly with no limit. Partly the singer is honest; he does not at the time think of many songs, nor does he consider himself a good singer; but when he turns himself 'loose' his capacity for memory and singing is astonishing."

"Careless Rapture"

Into these everyday songs, wanderer, ditch digger, chain gang worker, have all thrown their unconscious, unguarded feelings; thus are they perfect artists; so are these songs the true ghosts of the race.

The Negro with the pick is no less

poetic than the Negro at camp meetin', for he can sing:

En'ywhere I look this,
En'ywhere I look this mo'nin',
Looks like rain.

I got rainbow
Tied 'round my shoulder,
Ain't gonna rain,
Lawd, ain't gonna rain.

For humor, the wanderer has tossed off this bit from the roadside:

I done walk till,
Lawd, I done walk till
Feet's gone to rollin',
Jes' lak a wheel,
Lawd, jes' lak a wheel.

"No story of the workaday song life of the Negro can proceed far without taking into account the kind of song known as the blues," say the authors, "for next to the spirituals, the blues are probably the Negro's most distinctive contribution to American art. They have not been taken seriously, because they have never been thoroughly understood. . . . Behind the popular blues songs of today lie the more spontaneous and naive songs of the uncultured Negro. Long before the blues were formally introduced to the public, the Negro was creating them by expressing his gloomy moods in song. To be sure, the present use of the term 'blues' to designate a particular kind of popular song is of recent origin, but the use of the term in

Negro songs goes much further back, and the blue or melancholy type of Negro secular song is as old as the spirituals themselves."

Lonesome

The blues cover any kind of loneliness or sadness. Many tell of "po' boy long way from home" yearning for his "babe" and a place to lay his weary head. In such sentimentalities a heart-felt "damn" or stronger expletive often finds a place.

Other blues are those songs which the authors describe as "Songs of the Lonesome Road." The following lonesome note comes from a present-day wanderer's song:

Freezin' ground was my foldin' bed las' night,
Got up in the mo'nin', couldn't keep from cryin'
Shoes all wore out
My clothes done tore to pieces
Trouble gonna follow me to my grave.

Vivid self-pity is expressed in the tramp's reflections on his hard life. He sees himself at his own funeral, the most important figure, of course, receiving the elaborate last rites of a crowd of friends and mourners:

Look down po' lonesome road,
Hacks all dead in line;
Some give nickel, some give a dime,
To bury dis po' body o' mine.

Bad Man Ballads

In the bad-man ballads we find some folk portraits as picturesque as Paul Bunyan on this side of the Atlantic or Ilya Mourometz on the other. For delicious exaggeration, we place the narrative of *Travelin' Man* alongside the story of how Paul Bunyan got the ox

INVESTIGATION of University of North Carolina authorities shows that the Negro race is still singing its experiences in original song. This new folk-music is being enriched by the same qualities that distinguish the spirituals. The Negro spirit still dominates the "Blues," and the first of these won a political mayoralty.

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Manhattan's Recital Season Commences

Three Major Concert Halls All Occupied During Week—Glasgow Orpheus Choir Makes Good Impression in American Début—Pianists and Singers Vie for Public Favor in Week Without a Violin Recital—Débutants Well Received in Programs of Excellence



CHORAL singing of songs of Scotia began New York's concert season the evening of Oct. 4, when the Glasgow Orpheus Choir made its introductory appearance in New York. Carnegie Hall was peopled with a numerous audience that early demonstrated its partiality for anything that savored of reel and strathspey and was stirred to the marrow by "Scots wha hae," one of a very liberal total of modern arrangements of old bardic airs. The conductor was Hugh S. Robertson, a Scotch composer of repute and the arranger of many of the works presented. Chorus and conductor were so generously and wholeheartedly applauded that additional numbers lengthened the program by a third. There were also four soloists, all members of the choir, and these were required, without exception, to supplement their successive groups.

As Conductor Robertson remarked in one of a number of informal sallies, the Scotch are supposed to be incapable of seeing a joke. "That," he said, "is the biggest joke of all." Be that as it may, the most striking numbers and those most satisfyingly and characteristically sung were the humorous ones. There was no question about either singers or audience seeing the joke in Moodie's "Willie Wastle," with its droll ingeminations of phrase-endings by the basses; or in Bridge's melodramatic burlesque on the Pickwickian romance, "Bold Turpin."

Songs of the Hebrides, traditional airs of Highlands and Lowlands and part-lays of more recent parturition, with an English and an Italian madrigal for variety's sake, afforded, on the whole, more of national spirit than of striking musical revelation. That there is a close bond between this music and the primitive musical background of pioneer times in America is not to be denied. Many a prefigurement of our so-called "heart" music was to be noted in these Scotch tunes. That some of the arrangements seemed overly sophisticated in their choral versions was perhaps of no great injustice to the originals.

The chorus sang smoothly, crisply, and with a nice attention to details of phrasing and nuancing. Its pianissimo was particularly good. The tonal quality, while attractive, was by no means unusual. Plainly the ensemble, numbering a few less than fifty voices at this concert had been painstakingly and capably trained. Those who appeared as soloists were Boyd Steven, mezzo, Albert Froggatt, baritone; Agnes MacGregor, soprano, and William Smith, tenor. None disclosed notable qualities, but each contributed something to the evening.

Aside from the fun of the dialect ditties, the well-proportioned and textually convincing singing of Elgar's "Death on the Hills" was perhaps the finest single achievement of the evening. O. T.

Miss Sollitt Opens the Ball

To Edna Richolson Sollitt of Chicago fell the honor of inaugurating the season's piano recitals, which she did unostentatiously in the music salon of Chickering Hall on the evening of Oct. 5. Miss Sollitt, who has toured the country as soloist with the Barrère Little Symphony and who has been heard in New York with Walter Damrosch's forces, found a sizeable and friendly gathering across the footlights.

The program chosen by this artist for her initial recital appearance in the metropolis was reasonably well built and

was of unbackneyed flavor that will be despairingly sighed for before many weeks have passed. A Mozart Sonata, in D, and the same composer's Pastorale Variée occupied the opening session, delivered simply, if a little metronomically, by Miss Sollitt.

In works which contained a maximum of color, numbers of Scriabin, Turina, Debussy, Miss Sollitt found her best medium, for her respectable equipment kept them in motion while they furnished their own palettes. The Spaniard's "Casino de Algeiras" and a "Paseo Nocturno," mild bits of second rate De Falla or first rate Granados, were particularly well done in this group. On the other hand, Miss Sollitt's Chopin, particularly the Barcarolle, was curiously lacking in either atmosphere or pianistic effect. W. S.

George Bagrash in Recital

Aeolian Hall opened its doors officially Wednesday evening, Oct. 6, to receive the relatives and friends of George Bagrash, boy pianist. Master Bagrash began his program happily and classically enough with Tausig's arrangement of the Scarlatti Capriccio and then went on to Mozart's Fantasia. Beethoven's Sonata, Op. 27, No. 1, was the pièce de résistance. Then came a Chopin group, the Nocturne in F Sharp and Twelve Preludes, and a concluding group made up of Schubert's Impromptu, Op. 40 No. 4, Mendelssohn's Rondo Capriccioso, and Liszt's Eighth Hungarian Rhapsody. For a boy still in the knickerbocker stage, Master Bagrash performed with surprising poise and dexterity and he played as one who learns his lessons well. He was at his best in the Scarlatti, playing confidently with swift, strong fingers. The Mozart was more labored, but the Beethoven came up a bit. All in all, in spite of his agility, he showed himself to best advantage in sustained passages that gave him time to feel for the mood. Throughout his program he revealed a good sense of balance, molding his phrases conscientiously and compounding them cleverly, but he failed even then to transmit that feeling for the whole needed to lift his performance out of the pupil class. E. A.

Berty Jenny Makes Début

Berty Jenny, a Swiss mezzo-soprano, made her New York debut in Aeolian Hall on the evening of Oct. 7, with Ernő Balogh at the piano. Miss Jenny had been heard last season with the Helvetia Männerchor. Her recital program was chosen with careful discrimination and arranged with taste. It was also delivered with a distinct feeling for the mood of the individual song and with obvious interpretative ability. Beginning with a somewhat redundant aria by Handel, Mme. Jenny sang songs by Respighi and Tedesco. The second group was in French by Georges, Saint-Saëns and Lemormand. The third group was in German, the fourth in English and the final one of compositions by Swiss composers.

Mme. Jenny as has been said, sings with style and with authority. Her voice is a real mezzo and as long as she reined it in to its natural paces, the quality was of considerable beauty and the production good. Unhappily this was not true in dramatic moments when an ominous scratchy sound spoiled otherwise good tones. There were always, too, some equivocal sounds at the transition from the medium to the head register causing doubt as to whether—but then, when so much of the recital was excellent and interesting, why dwell upon what was less so? Mme. Jenny's audience was a large one, unusually so for a débutant. J. A. H.

Anca Seidlova, Pianist

Fingers walked off with the honors at Anca Seidlova's recital Friday evening in Aeolian Hall. Miss Seidlova avoided the hackneyed choice to display her fleetness, and for this she is to be commended. She began with Bach's "Chromatic" Fantasia and Fugue, which, in spite of a generally plodding delivery, she brightened here and there with some lovely tonal colors.

That dainty album of Chopinisms, the Pole's Rondeau, Op. 16, was more to her style, and she did it in an elegant, graceful manner, with scintillating speed, though more in the style of a rousade than a rondo. She was completely swamped in the tides of the F Sharp Minor Polonaise and the B Minor

Scherzo. Lacking physical robustness, and because of other circumstances, Miss Seidlova does not play above a *forte*, but she has well developed fingers which enable her to play with clarity and crystalline tone in the lesser degrees. Scriabin's "Poème" in F Sharp, "La Nuit" by Glazounoff, and two Bohemian Dances by Smetana presented her further opportunities for her best qualities, the F Major Dance being especially satisfying. S. M.

Pierantoni and Others

Giuseppe Pierantoni, baritone, assisted by Olga Santini, soprano, and Fortunato De Angelis, tenor, was heard in concert in Aeolian Hall on the evening of Oct. 9, with Enrico Barraja at the piano. The order of the printed program was not adhered to as Mr. De Angelis was summoned by telephone to fill in at the per-

formance of "La Monaca Bianca" at the Fourteenth Street Theater. He, therefore, opened the program with the Arioso from "Pagliacci" and the great aria from Verdi's "Otello" and after the duet from Act I of "Carmen," sung with Miss Santini, was excused from the concert. Mr. Pierantoni was heard in a well-sung group of Tosti songs, a miscellaneous group, "Largo al Factotum" and, with Miss Santini, "La Ci Darem." Miss Santini, who displayed an agreeable voice and a personality that won her audience. Mr. Pierantoni's singing was much appreciated throughout the program. J. D.

Mme. Molter in Concert Début

Isabel Richardson Molter, soprano, who was heard last in New York as a member of the Society of American Singers, came back as a recital artist to the stage of Aeolian Hall on the afternoon of Oct. 10, presenting what was, in the main, an interesting program.

Mme. Molter began with Secchi's "Lungi dal Caro Bene," well sung, after which she gave Arne's "Where the Bee Sucks," bringing back memories of Nordica, then an exceedingly uninteresting aria by Wilhelm Friedemann Bach, and ended her first group with a fine dramatic rendition of Beethoven's colossally difficult, "Abscheulicher!" from "Fidelio." The second group was in German and French, ending with Lia's aria from Debussy's "Enfant Prodigue." Those who admire MacDowell must have taken great joy in a group of that composer's songs which followed. The program ended with a group by Watts, Leoni, Lester and Walter Golde.

The chief feature of Mme. Molter's singing in its fine intelligence which is further added to by unusually clear diction. One might take exception to some of her interpretations, as in Hahn's setting of Verlaine's bitter "D'Une Prison," but if the singer conceives the song that way, it is her privilege to sing it so. It was certainly consistent and well done.

It was in the two operatic arias that Mme. Molter reached her highest points of excellence. She negotiated the extremely high and extremely low notes with ease and extracted the last atom of dramatic significance from both pieces. All in all, Mme. Molter is a very interesting recital artist. Harold Molter at the piano gave well guarded assistance. J. A. H.

Liebling As Composer

Except for Schubert's "Wanderer" Fantasy, George Liebling's program in Aeolian Hall Sunday evening was made up of compositions of Mr. Liebling's own writing. In his Second Sonata for violin and piano and in a group of short violin pieces, he was assisted by Joseph Coleman.

Mr. Liebling is apparently a fairly prolific composer; opus numbers as high as eighty-four were listed Sunday night. All of the works heard revealed a facility in writing without any definite creative individuality. However, he played all of his works as though he enjoyed them, and they were copiously endorsed by the very cordial audience.

Liebling the pianist is a better artist than Liebling the composer. He has the tradition of the old school, which he follows with distinction. He touched parts of the Schubert Fantasy with the feeling of poetry. His technic is accurate, and was particularly brilliant in octave and scale passages.

Joseph Coleman is a gifted young violinist. He has a large tone that throbs with vitality, and he has the musical sensitiveness to use it to its best advantage. S. M.

Philadelphia Opera Company Will Open With "Il Trovatore"

PHILADELPHIA, Oct. 9.—Francesco Pe-losi, director-general of the Philadelphia Opera Company, formerly La Scala Opera Company, announces the season of 1926-1927 will open in Philadelphia on Monday evening, Nov. 8, in the Metropolitan Opera House. The opera will be "Il Trovatore." The title rôle of *Manrico* will be sung by J. De Gaviria; *Fidelia* Campagna will appear as *Leonora*, Joseph Royer as the *Count di Luna* and Henry Scott as *Ferrando*. Important features will be the first appearance of the Philadelphia Chorus, being trained by Walter Grigaitis, and the ballet of Caroline Littlefield, with Catharine Littlefield as première danseuse.

Tcherepnine in America, on His Initial Visit, Will Play List of Own Works



Alexandre Tcherepnine

Not many composers, especially in this day and age, arrive at the distinction of having between forty and fifty of their compositions published by the great European firms before they have reached the age of twenty-seven. They are fortunate if this happens by the time they are fifty-seven. Fortune, therefore, may be said to have smiled upon Alexandre Tcherepnine, Russian composer, not only by giving him talent but also in bestowing upon him the world's appreciation of it.

Mr. Tcherepnine is making his first visit to America and will be heard in the near future in a recital devoted entirely to his own compositions, with a few transcriptions of works by others.

"I haven't much to say yet about America," he said. "What I mean is that what I have to say I shall say in my playing. The main thing is to have people come to hear me. My impression of your country is that made upon Tchaikovsky, that it is more like Russia than any European country."

"As to my compositions and to music in general, I may say that my favorite music is chamber-music. I do not care for large orchestras. Their effect is like soup. I prefer modulations to chromatic writing. Of the modern composers, I prefer Milhaud. His Sonata for two violins and piano I consider the greatest piece of modern music. Scriabin I am not fond of. His philosophy may be all right, but philosophy is not, I take it, the chief end of music."

"You may find some of my things original—I hope you will. One idea of mine is composing 'point-entre-point' instead of 'point-contre-point' if you see what I mean. The embroidery of the theme *between* instead of *against*. Then I use a rhythmic theme and develop it, just as others use a melodic theme, and put a rhythmic cadence at the end. In this piece, you see, the theme is first in four-four time, then in three-four, then in two-four, and three-eight. One can use the same melodic theme in different time-signatures, too."

"I hope you will find it unique and interesting, but not too startling. Art should remain art, you know!" J. A. H.

Representative Clubs in the National Federation

Thursday Matinée Music Club Opened Ranks to General Musical Public in Zanesville, Ohio, Thus Offering Interested Persons Chance of Active Participation in Musical Life—Sponsors Artists' and Orchestra Concerts—Encourages Local Talent—Lilian Aldrich Thayer Music Club Founded to Promote Cincinnati Settlement School—Has Patronage of Prominent Citizens—Is Guided by Capable Leaders



FOUR LEADING SPIRITS IN TWO OHIO CLUBS

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Left to Right, Mary Vashti Jones, Secretary, and Katherine Bauman Geis, Outgoing President, of the Thursday Matinée Music Club of Zanesville; Mrs. J. B. Langdon, President, and Lilian Aldrich Thayer, Founder of the Lilian Aldrich Thayer Music Club of Cincinnati

ZANESVILLE, OHIO, Oct. 9.—In 1910 nine Zanesville women who were especially interested in music formed a little organization for the advancement of musical interests in their city and held meetings every two weeks, each entertaining in turn in her own home. The organization was called the Thursday Morning Music Club. This was the nucleus of the present organization, which is an outstanding one in the civic life of the city.

In a year or two, Ella May Smith of Columbus, through her inspiration, foresight and suggestions, made it clear to this small group that they could fill a great want in the city by opening their ranks to others in active, associate and junior memberships. So, under the guidance of excellent presidents and conscientious officers, the club developed, growing in numbers to sixty active and 128 associate members at the present time. It carried the name of Thursday Morning Music Club until four or five years ago, when, owing to the change of recitals from morning to afternoon, it was changed to the Thursday Matinée Music Club.

In 1914 the club became a member of the Federation of Music Clubs and furnished to that organization a State president in Mayme Clossman Koska, who was also first president of the local club.

There have been in all seven presidents, including the newly elected one, Mrs. Kenneth Quinby, a talented pianist and composer.

Gives Artistic Feasts

Among the artists and musical feasts afforded the music lovers of Zanesville in the last few years have been numbered Ethel Leginska, Margarete Matzenauer, Percy Grainger, Mabel Garrison, John Charles Thomas, the New York Symphony, the Minneapolis Symphony, the Cleveland Orchestra, the Detroit Symphony and the Cincinnati Symphony several times.

In addition to the artists, directors and teachers in near-by conservatories have loaned their talents to the club. Milo Neuenschwander, of the conservatory of Muskingum College, gave a delightful piano recital. And Karl H. Eschman, director of the Conservatory of Music of Denison University, assisted by Miss Summers, presented one of the finest lecture-recitals that has been given. It dealt with the trend of music

and was entitled "What Has Happened to Music."

Professor Eschman has won laurels all over the Middle West for this lecture-recital, which he has presented on several occasions.

The activities of the club under the skilled guidance of Katherine Bauman Geis as outgoing president have been more particularly directed toward lifting the standards of the recitals given by the members fortnightly than to presentation of artists in great numbers.

Year of Recitals

During the past year there have been thirteen recitals, three of which were organ recitals given on Sunday afternoons in the Grace Methodist Church, the Pilgrim Evangelical Church and Forest Avenue Presbyterian Church, all of this city. At the first a silver offering was taken for the benefit of the Day Nursery, and at the last an offering for the Bethesda Hospital.

Two of the thirteen recitals were given in the evening and were very attractive, as the attendance well proved. The first was in charge of Mrs. J. Ray McHenry and emphasized music of Oriental nature. A scene in costume from the second act of "Madama Butterfly" was beautifully portrayed, and the latter part of the program was the presentation of Liza Lehmann's "In a Persian Garden" by a mixed quartet. The other evening concert was of Cadman's music; under the direction of Mary Evelyn Schorbe it was most impressive. Pride in music of Americans was brought out again in the afternoon recital which was devoted entirely to music of American composers. The Christmas program presented community singing and old English ballads of the Yuletide. The last program of the season was very enjoyable, at least locally, for it was entirely of compositions of Zanesville musicians.

Throughout the year, the committee in charge of stage setting has been very busy, and every program has been given with a background which created an atmosphere in keeping with the compositions to be rendered. They have been very well chosen, appropriate, and have lent more than one can imagine to the beauty of the meetings.

During the Christmas season, members of the club sang carols in various industrial establishments of the city. The altruistic work of the club has taken the form of concerts given at the County Home and at the Helen Purcel Home for Old Ladies.

One of the most delightful occasions during the whole year was the first meeting in the fall of 1925, when the

Thursday Matinée Club gave a reciprocity luncheon, honoring guests from surrounding towns, and among these noted guests were the presidents of the music clubs of Coshocton, Newark, Granville, Outville and other officers of these and other clubs. Mrs. J. S. Jones, State chairman of the Study Clubs, was also an honored guest. There were 133 present at the luncheon, and a royal good time and a display of good fellowship made the occasion memorable.

The club is in good financial condition. It has no debts. And it may also be noted that one artist, Percy Grainger, was presented to the active and associate membership free of charge and only a small fee charged the public.

The outgoing president, Katherine Bauman Geis, has earned much praise not only for her untiring efforts in behalf of the club, but also for the co-operation which she elicits from every member of the organization. She has had the loving loyalty of every member of the executive board and officers.

The incoming president, Mrs. Kenneth Quinby, has all the qualities which promise another splendid administration of the club affairs.

Altruistic Club Fosters Courses for Music-Hungry in Cincinnati Settlement

CINCINNATI, OHIO, Oct. 9. — The Lilian Aldrich Thayer Music Club claims the interesting distinction of having been suggested by the national president, Mrs. Edgar Stillman Kelley, and has become one of the most progressive musical organizations of the National Federation. It is entirely unique, in that it has for its definite aim and objective the promotion of the Cincinnati Settlement School of Music.

This school, under the guardianship of the club, is attracting widespread interest and enlisting the cooperation of such prominent Cincinnatians as Bertha Baur, Miss George Elliston, Rabbi James G. Heller, Mrs. Ben Loewenstein, Will Reeves, Mrs. Charles P. Taft, Bishop Boyd Vincent and Rudolph Wurlitzer.

The school is completely altruistic in purpose and offers standardized music courses at one-third the professional cost, to all possessing talent, who cannot afford to enter accredited music schools. It is thereby reaching the great middle class (the girl and boy of the shop and office) who are starving for

larger musical expression and musical opportunity. Four flourishing branches in outlying districts have been added to the original center.

Club Calendar

The club calendar for 1925-1926 includes the following comprehensive outline of programs, while the artist recitals proved a distinctive feature of the season: polyphonic music—Alessandro and Domenico Scarlatti, and Palestrina; classical music—Bach, Handel, Mozart, Beethoven, Haydn; romantic music—Schumann, Schubert, Mendelssohn, Chopin, Liszt; modern music—Saint-Saëns, Rubinstein, Tchaikovsky, Grieg, Dvorak; ultra-modern music—Debussy, Rachmaninoff, Strauss, Wolf, Reger.

The artist-lecture recitals were given in October, December, February and April, and the respective subjects and lectures were as follows: oratorio, Minnie Tracey; interpretative recital of "Parsifal," Laura Aldrich, accompanied by Lucile Scharringhaus; Spanish music, Sidney Durst; American opera, Mr. and Mrs. Edgar Stillman Kelley.

The Glee Club of the school presented an opera by Joseph Clokey in April, conducted by the composer, and in December the Glee Club gave a Christmas carol service.

The club owes much to the capable management and magnetic quality of the president, Mrs. J. B. Langdon. Lilian Aldrich Thayer is the founder and director of both the club and the school.

Florrie Bell Holt, in a recent article, said, "A strong personality, a keen understanding, subdued by a deep sympathy, describes Lilian Aldrich Thayer, who conceived the idea from which sprang the Cincinnati Settlement School of Music, which opened its studio in the Burnet House in October, 1924."

"The founder is well fitted for the work she has undertaken, having had broad experience in coaching with artists at home and abroad, such as A. Rubinstein, Ernst Pruse, of the Court Opera of Munich, Lilly D'Angelo Bergh, and W. H. Neidlinger. She is also a member of the artist faculty of the Conservatory. Giving liberally of her time, kindling enthusiasm, inspiring students with her own zeal, she never loses the vision of her great altruistic purpose."

"At times only a quiet soul in a studio, tired with teaching and planning, hair brownish in the lamplight, and a serious profile turned toward a picture on the wall—the picture of a mother whose memory is an inspiration in times of success or discouragement of her great 'Cause'—Lilian Aldrich Thayer, whose aim is to conserve and develop the latent musical talent of this city of Cincinnati."



When Editorial Writers Become "Off-hand" Historians of Music—Mistaking a Composer, or Why a Concerto Grosso Is Not to Be Confused with a Close Shave—A Congressman Almost Attends a Concert—A Singer Solves the Modernist Puzzle—Discovering That Europe Still Has an Artist or Two—A Critic Suggests Less Clothes for the Rhine Nixies

Dear MUSICAL AMERICA:

YEARs of observation have taught me that when music spills over into the editorial columns of the daily papers, almost anything, as on Jurgens' Midsummer's Night, is likely to turn up. It usually does, too. Of course, the New York Sun every now and then publishes an editorial so obviously from the pen of the omniscient W. J. Henderson that musicians turn to it with relish, feeling sure that they will learn something they did not know before.

They also learn things they never knew before from some of the others. But, unfortunately, these things usually aren't true.

Hence, when our distinguished contemporary, the *World* bursts forth into editorial blossom in regard to the American opera, "Deep River," and says: "Offhand, one can recall but one opera in the whole catalogue of native operas which in any proper sense was American. This was 'The Scarlet Letter,' by Walter Damrosch, a work produced more than thirty years ago and almost forgotten since," though I may be pained, I am not surprised.

The answer to this, like the answer to many of life's problems, may be found in "Alice," to wit: "One can't, but two can." I discover that I am the other half of that two, in the present instance, and I suggest at random, Cadman's "Shanewis," given at the Metropolitan in 1918; De Koven's "Rip Van Winkle" given by the Chicago Opera Company in Chicago and New York in 1920; Victor Herbert's "Natoma" given by the Philadelphia-Chicago Company in 1910; "The White Bird" by Ernest Carter, given in Chicago by the Opera in English Foundation, and last season, "A Light from St. Agnes" by the composer of "Deep River." And there are others!

I suppose it is futile to warn anyone not to discuss subjects about which he knows little or nothing, even editors of daily papers, who are supposed to know so much about everything. But it is fair to assume that in the writing of editorials, statements should not be made "offhand." Music, at least, can do very well without this "offhand" sort of misinformation.

THE erstwhile band of Gerryflappers in New York apparently has been improved upon by the Jeriflappers in Vienna, who, I am told, have an organization far superior to that of the whilom admirers of La Geraldine.

For, if I am correctly informed, there is a Jeritza club in Vienna, composed of young people, whose one serious purpose in life is to bask in the reflected radiance of the lovely soprano and to let her know how enamored they all are with her.

The cables tell us that there was a mighty jubilation the night before the golden-haired prima donna departed from Vienna for this country, in which she was serenaded by hundreds of students. So many persons, so the story goes, were attracted to the Jeritza celebration that the audience at the opera fell off materially that night.

No doubt the other prima donna, whoever it was, was filled with thoughts of sweetest charity, as she warbled to unoccupied seats.

But to return to the Jeritza club, I have heard that some globe-trotting prominent Americans are members and I suppose we will find them extending some new form of secret grip and hailing one another at banquets, on the street and in the opera house as fraternity brothers.

Well, if I were young—and in Vienna—who knows? . . .

WHAT a difference in appearance just a few capillaries make!

I am not thinking now of those full moon pates that more and more replace locks and cowlicks of brown and black, mouse color and brick red.

But of such little things as no lip adornment where a very Gallic moustache used to flourish; or the beard of a Samson where once was the ruthlessly exposed chin of one capable of looking any journeyman barber squarely in the eye, weekdays and Sundays too.

I recall hearing a woman remark that a very famous string quartet was no longer as good as it used to be, chiefly because it had changed its 'cellist. As a matter of fact, the 'cellist had become a benedict and all that happened to the personnel of the quartet was that his moustache had disappeared as part of the readjustment of his personal affairs after he had heard the lady promise to obey.

But for the disguise of disguises, I commend to you the newly cultured beard of Ernest Bloch. If you need a prophet in your city, search no farther. One look at him ought to restore any erring community to the ways of righteousness. And who is there will ever again be able to say that life has lost its spaciousness, its dignity, its grandeur?

That it retains also something of its humor is to be discovered wherever the celebrated Swiss-American composer takes the new bosage. He is introduced, for instance, by the waggish Carl Engel, in that paradise of manuscripts, the music division of the Library of Congress, as "General Grant."

"Ha! a new one," exclaims the supposed "general," as he takes a notebook from his pocket and writes down the name of the conqueror of the Confederacy. The list to which the new name is added might be headed, "Famous Beards Mine Has Been Mistaken For." If it could be inspected, it probably would read something like this:

Omar Khayyam	General Grant
Lenin and Trotsky	King Solomon
Sinbad the Sailor	Buffalo Bill
Mohammed	The Smith Bros.

Bearding the lion in his den had a new literalness, I am told, when enthusiastic admirers crowded about the composer at the national capital last week to tell him how thrilled they had been by his own conducting of his Concerto Grosso.



BYE the bye, I understand that one of our senators actually considered attending the Chamber Music Festival in the National Capital.

At least, I am told that he went so far as to have his secretary call up some one connected with the Festival to inquire about tickets.

"Now, just which concert does the senator wish to hear," the secretary was asked. "Oh, the one you think would be most entertaining—something light and amusing, you know," was the rejoinder.

Patience, painstakingly, the other explained that none of the festival concerts could be aptly described as entertainment, that they probably were not quite what the senator preferred when he was bent upon amusement, and that their lightness was, after all, somewhat open to question.

"Well, what were they like, anyway," the secretary wanted to know, after a moment taken to confer with his superior.

Desperately searching for the right simile, the man thought perhaps that a literary term would convey his meaning best, and so he likened a chamber music composition to an essay.

The moment of silence that followed was eloquent beyond all words. But the senator and his secretary both rallied sufficiently to let it be known that the tickets would not be needed after all.

I have this on the authority of an imp who listens in on all conversations regarding music in the offices of our national legislators. He reported in high excitement, as it was the first time he had heard music mentioned in these quarters in more than ten years. He regarded it, therefore, as a most encouraging sign for the creation by Congress of a National Conservatory of Music and provision for a Minister of Arts in the cabinet of the President.



CAN you imagine Feodor Chaliapin being stripped of his opera costume and thrown out into a garden in his underclothes, because of his inability to play a part? Or put off a train by an irate manager because his value to the company was too small to permit of some minor trouble being overlooked?

An interesting service has been done those who are abysmally ignorant of the Russian language by Olin Downes, in putting into English for the New York Times some of the incidents of "Stranitsy iz moyey zhizny,"—"Pages from My Life"—by Feodor Chaliapin, published in the big basso's native country.

The story of how Chaliapin joined the chorus of a wandering opera company that visited Kazan when he was still only a boy in his 'teens, leads to an incident difficult to associate now with the most dominating individual figure on the operatic stage. It was two years after his first engagement as a chorister that Chaliapin was cast in a leading part in a comedy. Stage fright overwhelmed him and he found himself unable to speak. The fiasco was so complete that the head of the company was beside him-



self with rage, and the raw, big-boned boy from Kazan was humiliated in a way that would have crushed a less resilient spirit.

Later, when he made what he refers to as his actual debut, substituting for another singer as the Governor in the Polish opera, "Halka," he found his legs giving way under him and he had to fight down a desire to break and run. The conductor had instructed him to watch him closely, for he had his doubts as to whether the young giant knew his music well enough to get through his first air unaided. Quaking with fright, Chaliapin did as he was told, never taking his eyes from the conductor's face, although the Governor was supposed to be addressing his guests. Vainly he tried to gesture. His upper arms seemed paralyzed and he could only make little jabs in the air with his forearms and hands.

But fortune favored him in one respect. His voice sounded smooth and there was a round of applause. Bewildered, the big bass stood helpless in the center of the stage until the conductor hissed at him, "Bow, you fool."

Those were days of struggle, with little to indicate what was in store for this most renowned of all Russian singers. That they left an impress on his art, is easily seen. Through hard knocks, he found the way to fame. The humanity that is so dominant a characteristic of his art was never acquired in a studio or conservatory of music or drama.

I WAS asked the other day to what I attributed the long run of "Iolanthe" on Broadway, in many respects the most surprising success of the year. There is only one answer—a superior production. When other managers give Gilbert & Sullivan with the taste that Winthrop Ames has shown in this work, history will repeat itself. The example of "Iolanthe" is a particularly heartening one, because this was never one of the most popular of the Savoy works. Its chances for success, consequently, were much less than for a work like "The Pirates of Penzance," reported in preparation for the coming year.

HAVING had my say recently on the same subject, I am pleased to find myself contradicted by Ernest Newman with respect to Gilbert and Sullivan. You may remember that I expressed the belief that Gilbert's words were generally more notable than Sullivan's music, though of course, I admire Sullivan and believe, with the rest of the world, that the two were a rare pair, complementing and supplementing each other as perhaps no other librettist and composer have done. But my own feeling is that Gilbert went further in his field than Sullivan in his, and that, consequently, there is the rather unheard-of prospect of the texts of these comic operas being read with relish after the music has faded away.

Newman, however, on reviewing a performance of the "Mikado," observes that his admiration for Sullivan's genius was deepened by the renewal of his acquaintance with "Mikado," and that Mozart himself could not have hit upon better music for some of the scenes than Sullivan did, though sometimes the "aridity" of the words was too much for him.

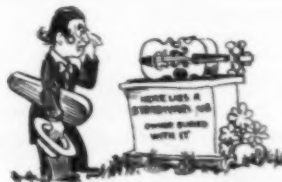
Gilbert, it has been asserted, deliberately plagued Sullivan with perplexing accents and extraordinary vagaries of rhythm, just for the fun of making his colleague sweat a little in finding suitable musical equivalents, but this is the first time I have seen a word like "aridity" used to describe the jingles of the literary component of the Savoyard pair.



IT is seldom that I permit myself to speak other than generously of the dead.

But there are not many Stradivarius violins in this world, and I find it difficult to permit the grave to swallow, without protest, one of the few because of the sentimental whim of a fiddler. There may be something like 300 of these precious instruments; I would not attempt to guess the number of obscure violinists. Therefore, when the owner of an authentic Strad orders it to be interred with his bones, my sense of values rebels. This very thing was done last week. Just why the musician wanted the violin buried with him, is difficult to explain on any charitable basis. As one of the newspaper commentators said, "if he loved his fiddle so much that he could not bear the thought of being parted from it, even in death, he took a curious way of showing it."

Just so. It seems to me that any musician guided by a love of his art, and particularly of his instrument, would consider it his duty to will a Strad to someone who could continue to play it and give pleasure to many, or at least have permitted it to be sold in a way to help the profession.



THE Junoesque Clara Butt, whom many Britishers still regard as "the voice of the century," seems to have put her finger on the trouble with our modernists.

Owing to the impressionist methods of those who write songs today, the singer now has a far more difficult path than in the times of Patti, she avers; our songs are too sketchy, the vocal line too much subordinated to niceties of harmony.

Dame Butt laments that there are no

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more Sullivans; what we need, she observes, is more "Lost Chords."

There you have it; if our young modernists could only take a lot of their chords out into the jungles and lose them, music would not be in such dire straits, after all.

AS these are days of sanctified nudity in the theater, Lawrence Gilman, critic of the New York *Herald Tribune*, is inclined to believe with H. T. Parker, his Boston confrère, that something ought to be done about the bathing suits worn by the nixies in "Rheingold." "Why," Parker has asked, "need the Rhine Maidens be dressed for tea at Aunt Fricka's?" Why, repeats Gilman, and suggests that stage directors faced with the problem of mounting the first scene of "Rheingold" and the opening of the third act of "Götterdämmerung" might do worse than call in consultation George White of "Scandals" fame or Florenz Ziegfeld of "Follies" glorifications.

It is always worth while to read Gilman on anything pertaining to Wagner. He knows his subject and he is endlessly digging for new light on old problems. His article on the "Ring" at Munich in last Sunday's *Herald Tribune* supplies a comparison of Continental and Metropolitan standards as judicious as it is informative. I would assume that the score is about even as between the Metropolitan and the Munich Prinzregenten, as he has enumerated the virtues and deficiencies of performances of the "Ring" at each; and this, it would seem, applies to singers and settings alike. Plainly, if the Metropolitan has no such monopoly on great artists as its prestige and wealth would seem to imply, it is equally true that for every bit of superior staging that is done on the other side there is an equalizing blunder elsewhere; a "Walküre" first act may be treated in a far superior way; Mime's Cave in "Siegfried" may be inexcusably inept and ugly.

Gilman's enthusiastic praise caps the climax with regard to Maria Olszewska, of whom various Americans have had glowing reports to make. He hails her as of the great line of Wagnerian interpreters, beautiful of face, slender and commanding of figure, an actress of singular repose and power, distinguished and graceful of bearing, and further equipped with high intelligence and a gorgeous voice. It will be recalled that she was the singer who had the sensational quarrel with Mme. Jeritza in the wings of the Vienna Opera. Gilman observes that there are doubtless excellent reasons why she is a stranger to the Metropolitan, but that it is none the less a pity that New York knows her not. "We have had no such Fricka here, no such Brangäne or Waltraute in thirty years," he avers.

The New York critic has high commendation also for the *Brünnhilde*, *Kundry* and *Isolde* of Gertrud Kappel, who, he says, carried him back to the Golden Age of Wagnerian interpreters; and he found the *Sieglinde* of Lotte Lehmann, impassioned, affecting and beautifully sung. But he is not correspondingly enthusiastic over the Wagnerian males heard abroad. In this department the Metropolitan casts, it would appear, surpass the best the Munich Opera had to offer.

AT the meeting in Mr. Gatti-Casazza's holy of holies last week, reporters from all the papers were clamoring to know whether the opera is called "Turandot," with the "t" silent, or "Turandott," with the "t" plainly sounded. Mr. Gatti was, of course, the oracle of the occasion. With his well-known shrug he said: "How should I know? It is Chinese, isn't it? It may be one way, it may be the other!"

"That's easy," put in Greta Bennett of the *American*. "The Chinese can't do without their tea."

Which is, I think, rather a good way of settling a question of pronunciation, says your

Rephanto

[Continued from page 1]

those who heard them, but the applause was always cordial and the value of their presentation was everywhere acclaimed.

Two prize works by young Albert Huybrechts, a Belgian now in his twenties, each bearing the date of 1925, were painstakingly introduced; and a still younger work, dated this year, by an equally youthful Russian, N. Berezowsky, was heard in public for the first time. Though they had been played abroad, works of G. Francesco Malipiero, Joseph Jongen, A. F. Gedike and Luc Balmer were given their American premières. There was also the Concerto Grosso of Ernest Bloch, previously heard in Boston, New York and San Francisco, but not yet removed from the category of novelties.

With the First Lady of the Land among the patrons, and with composers, exe utants and educators of note among the auditors, the festival events had the atmosphere of distinction expected of them, though the charm of the Berkshires, for five years the scene of the donor's private festivals, was scarcely to be sought in the more formal and austere surroundings of the Library of Congress. Attendance was by invitation, and, aside from the visits of Mrs. Calvin Coolidge and the active participation of the librarian and the head of the music division of the Library, official Washington was not prominently identified with the succession of concerts, five in all. Instead, musicians from far and near again were present to acknowledge themselves grateful debtors of a woman who has fostered, through prizes and direct commissions, a number of notable contributions to the musical art.

Although no announcement to the effect was made, there was something akin to an understanding that the next Washington festival will be held in April, a year and a half hence, and that consideration was being given to a return in the interim to the delights of an autumnal meeting in Pittsfield.

This was a prize year—the present plan being to alternate the prize competitions and the direct commissions. Visitors had before them interesting reminders of preceding festivals in the holographs of the various prize compositions and commissioned works, the manuscripts being arranged in display under glass at the entrance to the auditorium.

The Festival began Thursday with a program devoted to music for Chamber Orchestra, conducted by Ernest Bloch. The third Brandenburg Concerto of Bach, in G, was taken at a tempo uncommonly brisk, and this may have contributed to its frequent impurities of tone and obfuscations of detail. Three movements of a Mozart Serenata Notturna (K 239) were more smoothly and gratifyingly played. There followed the most puzzling work of the Festival—Malipiero's "Ricerari" of date 1925, for eleven wind and string instruments. Here an advanced modernity was used to represent the pastoral feeling of Italian music of three centuries or so ago, and the results were sometimes quizzical, often harsh, occasionally delightful. But the bucolic banter went on rather endlessly, and finally merely stopped with a whimsical quirk that left the composition, so to speak, in the air. The entire work seemed to lack definite purpose; to be, in a word, experimental; a praxis in the writing of effects rather than an expression of any logical musical thought or feeling.

The Bloch Concerto Grosso had attracted no small measure of attention ere this. It probably gained through being held to the resources of a small orchestra. At any rate, its effect on this occasion was one of vividness and power, of unusual mastery in what may be described as the fusing of old ends with modern means. It is true that this music is not the most typical Bloch—the choice of the old concerto grosso form inevitably circumscribed the personal and racial utterance found in other works of this composer. His themes, too, seem far less characteristically his own. The chief subject of the closing fugue is not, in itself, a very original or vital one, though magnificent use is made for it; and the rustic dances of the third section make frank admissions of borrowings from the "Chanson Lorraine" and other traditional airs. The marvel is that the composer has succeeded in writing a work in this form that escapes the blight of being merely academic. It

was vigorously played and tumultuously applauded. Arthur Loesser was a paladin at the piano.

Two concerts, morning and afternoon, with first time music at each, made Friday a full day. The morning program introduced not only the Sonata for violin and piano by Albert Huybrechts, which won the Elizabeth Sprague Coolidge Prize for 1926, but the Pro-Arte String Quartet of Brussels, as the interpreters of an all-Belgian program. This ensemble, consisting of A. Onnou, L. Halleux, G. Prevost and R. Maas, is now making its first visit to America and bids fair to duplicate here its European fame.

Jongen's Quartet, Op. 67, of date 1922, was played with sturdy surety, sinewy tone, and a steady and confident mutuality. Not music of the highest beauty or of pronounced individuality, it possessed sufficient thematic and structural interest to hold attention while the new quartet revealed the qualities of its playing. The first violinist, M. Onnou, dominated the others, perhaps more recognizably than the men in similar positions in the two quartets most highly regarded in this country, but never to the extent of a sacrifice of balanced ensemble. The most sober concentration characterized the four players.

The Huybrechts prize work was baptized by Onnou and E. Robert Schmitz, a pianist ever willing and ready to take up the banner of tonal adventurers. The latter gave to the piano part a buoyancy perhaps lacking in the very earnest playing of his confrère. The results were not profoundly moving or revelational. In the first phrases, the violin pronounced a theme so familiar as to suggest several other composers at once—Rimsky-Korsakoff and Borodin, among them—a theme more suitable to a cradle song than the development purposes of a sonata. Thereafter, some moderately successful use was made of modern devices to give the sonata a measure of freshness, but the work never rose above the commonplace level to which its material confined it. Its excursions into disharmony could not alter its paucity of invention.

Beautifully played was the César Franck Quartet which closed the program. Here the Belgian string players were at their best, and the performance they gave was one deeply felt and superbly executed, with much of that exaltation of mood that was more commonly attributed to Franck a generation ago than today.

The Stringwood Ensemble, and the baritone, Boris Saslawsky, cooperated to give the Friday afternoon program. The singer's part was to project the vocal line of five Russian folk-songs, arranged for voice, violin, cello and piano. The settings were made by F. Gedike in 1922 at the behest of the Soviet Government. These moujik moods have been scored with variety and skill, and Mr. Saslawsky's projection of them was spirited and entertaining.

The Stringwood players, Messrs. J. Stopak, violin; S. Kusken, second violin; M. Cores, viola; A. Borodkin, cello; Simeon Bellison, clarinet, and Arthur Loesser, piano, were chosen to give a first hearing to N. Berezowsky's Theme and Variations. The composer, now one of the string players of the New York Philharmonic, was present, and with the Mistress of the White House leading the applause, was called to his feet several times to acknowledge the altogether cordial reception his work received. There is much promise and no small measure of fulfillment in the workmanship of these variations, though the basic musical substance of the work did not seem at first hearing to possess any very direct appeal.

The Tanieiev Quintet, Op. 30, now about fifteen years old, was new in the experience of a large number of those who heard it. Save possibly the Bloch Concerto Grosso it was subsequently the most discussed work of the festival. String players and, to a lesser extent, composers, have bespoken this Russian admirably for two decades and more, but he has never become more than a name—and one with rather academic connotations—for the commonality of American audiences. In the reviewer's experience, this was the first time a Tanieiev work had been received with anything like spontaneous enthusiasm. The audience, of course, was a select one, and whether the same quintet played in less exclusive environs would

awaken so lively a response, can only be conjectured. Certainly, it is a deftly wrought, vigorous and thewly work, tortured by no doubts and plagued by no confusions of ends. On sturdy thematic material is erected an edifice of cleanly symmetrical form. The effect is one of convincing directness, if not always of poignant or lofty beauty. As played by Mr. Loesser and the string players of the ensemble it was charged with vitality and possessed a plangent sweep in climaxes. The concert was, throughout, an exposition of admirable artistry on the part of the Stringwood group.

The Flonzaleys were alone in their sheen of tonal satin on Saturday evening. There were familiar quartets by Haydn (in D, Op. 76, No. 5) and Schumann (in G, Op. 41, No. 3) to emphasize the best qualities of this beloved ensemble. Probably no other quartet known to America has equalled the Flonzaleys in playing Schumann, and possibly the Flonzaleys play nothing else quite so well. At any rate, the Schumann of this program was of magical and memorable beauty. But the Flonzaleys, too, serve youth, and on this occasion, Luc Balmer, a Swiss, said to be well under thirty, was given a place of honor with his third quartet. The work early disclosed dramatic inclinations. "Tristan" was not written in vain. Neither was its antipode, "Il Barbiere." This is not to infer that the young Swiss has been predatory with respect to either. But he has thought in the spirit first of one and then the other, with a result at times suggesting Skryabin more than either. He, too, has shown no inconsiderable mastery of effect, and the work had perhaps an excess of contrast. Like the Huybrechts Sonata, it left a feeling of barrenness, jejuneity and much seeking after effect.

The fifth and concluding concert on Sunday, the program of which was not included in the original announcements, brought back the still cryptic personality of Albert Huybrechts and disclosed further the altogether engaging qualities of the Pro-Arte Quartet. Huybrechts was represented by another prize composition, the "Poème" for string quartet, with which he captured the Ojai Valley award this year at about the same time he survived the eliminations of a hundred and more manuscripts submitted in the Library of Congress contest.

The material of this quartet seemed, apercü, less negative than that of the Sonata played on Thursday, and there were flashes of the unusual along the way as the work was carried forward to its somewhat cacophonous conclusion by the virtuosic Belgians. But it cannot be said to have left any very satisfying or stimulating effect. Unusual in form, with five sharply differentiated changes of pace within a single movement, it suggested an overeagerness to achieve interest through contrast, and the harshness of at least two of the sections was, to say the least, enigmatical.

That enigmas have a way of clarifying themselves was brought forcibly to the attention of those attending this concert by the beautifully clear and nobly proportioned performance which the Pro-Arte players gave the Beethoven Quartet in F, Op. 135, once the despair of commentators and players alike. In the hundred years since it first baffled admirers of the earlier quartets, the last of its obscurities has vanished. But it would be a rash soul who would venture an opinion that the Huybrechts "Poème" is destined to a similar immortality when its strangeness has worn away.

The superb artistry of Ernest Hutcheson was matched by that of the string players in an exceptional performance of Gabriel Fauré's quartet in G Minor, Opus 45, for violin, viola, cello and piano. Perhaps nothing of the Festival supplied so large a measure of untroubled enjoyment as this serenely melodious work of the eighteen-eighties—a lenitive that not only served to assuage whatever prickles the nettles of modernism had left behind, but proved something of a corrective for distortions of vision.

Kleiber Leads Schreker Work at Buenos Aires

BUENOS AIRES, Oct. 3.—Erich Kleiber, guest conductor of the Teatro Colon Orchestra, presented for the first time here Franz Schreker's Suite, "The Birthday of the Infanta." This work had a considerable success with the local public.

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FROM LOS ANGELES TIMES

FRIEDMAN, MASTER OF THE KEYBOARD

Polish Pianist Gives Astounding Performance of Great Power

By Isabel Morse Jones
Ignaz Friedman, superpianist, made his first concert appearance in Los Angeles before a large audience at the Philharmonic Auditorium, impressing his hearers with his absolute mastery. He has tremendous mental and physical power, with which he imparts new truths to old music.

Two Rondos, one of Mozart, and one by the English composer, Rummel, opened the truly brilliant program. Impeccable rhythms and furious tempi marked them. Friedman's phrases are cut as with a surgeon's knife, laying bare the very heart and structure of the composition under his hands. He is an intellectual giant and the keyboard is but a tool with which he builds.

In the Bach-Busoni Chaconne, from the mighty summons of the opening bars to the recapitulation of the closing, he maintained such a magnificent tone gradation and depth of understanding, that the work became his own re-creation. Friedman has the extremely rare knowledge of the piano which enables him to reach colossal tone-power without an instant's pounding. There are not three other pianists on the concert stage who can rouse every fiber of a piano without abusing it.

A series of Chopin numbers revealed him in a different light. When the occasion justified, he took them at a terrific tempo, making his audience gasp in wonderment. His technique is astounding in a day when technique is taken for granted. In other moods he gave the works of his countryman new musical meanings and a new virility—at times transcending the interpretations of all other pianists, and at other times making one doubt whether he, Friedman, allowed the intentions of the composer, Chopin, to have due influence upon his readings.

The familiar three etudes, Op. 10, and the inevitable Polonaise accomplished the marvelous feat of making the tired listener hear them with new ears, proving Friedman to be much, much more than a pianist—a great personality with a mind capable of the resurrection of forgotten beauties upon which he stamps his own living physiognomy.

In fact, after the Schumann Carnaval which was splendid, but not strictly Schumann, this mark of the Friedman personality became uppermost and one realized that he is great of himself, but makes music serve him, rather than to serve music through the composers.

FROM LOS ANGELES HERALD

HAIL FREIDMAN AS MASTER PIANIST

Musician Is Characterized by Critic as 'New Dimension Virtuoso'

By CARL BRONSON

It is strange how very little a name means to us until it has poured out its opulence of genius to our being and then for the first time becomes real. That is the case with Ignaz Friedman.

FROM ST. LOUIS TIMES

FRIEDMAN THRILLS HIS AUDIENCE WITH DAZZLING PIANISM

Russian Artist Astounds by Technical Feats in Recital at Sheldon.

By OSCAR CONDON

"Long live the Piano Teachers' Association." "Long live Ignaz Friedman."

KANSAS CITY (Mo.) STAR, MARCH 2, 1926

PIANIST BACK IN TRIUMPH

IGNAZ FRIEDMAN AGAIN CHEERED AT RECITAL.

Heard Last Night in Ivanhoe Auditorium—The Program All of Chopin Music and Played Supreme-ly Well.

One of the two or three really high spots in this full music season was last night when Ignaz Friedman, the pianist, played in Ivanhoe auditorium before a typical pianist's audience. An audience, in other words, that crowded the left side of the house to overflowing, and thinned out at the right where a view of the keyboard was impossible. He played as one of the Ivanhoe series attractions.

The most sincere of applause, and even a few recalcitrant cheers, punctuated the program. Friedman was in top form, a remark included more from caution than otherwise, since he always has been in top form in Kansas City. He played as no other pianist has played here; so near to his goal of perfection that his music made the throat catch, and the breath come quickly many times.

It must be most discouraging for a pianist to slave out some particular thing until he does it surpassingly well, only to have Friedman play it better. That very thing has happened numerous times—as, for instance, Moritz Rosenthal, who made himself famous on two continents for a performance of the "Minute Waltz" arranged in thirds, only to have Friedman play it in thirds (occasionally double thirds) faster and far more smoothly. He played it last night, but not in thirds.

AN ALL-CHOPIN PROGRAM.

All the music was Chopin's, and while there are just reasons to protest against the restrictions imposed on an artist by a one-composer program, they would have sounded a little flat last night. The program was so full of variety, so intensely an expression of all the better things in piano playing, that there was no restriction at all.

Most of the music was familiar. Hearing it from the Friedman fingers was much like walking through a well known road, with a new and lovely companion. The pianist seemed throughout to have visions of beauty that do not appear to others; his music did not feel like a matter of calculated tempos and cannily graduated dynamics. Where there was crackling speed, there also was a reason for it, and a reason so perfectly sane that it was apparent to even the least musical in the audience.

ALWAYS THE ARTIST.

Nor was there a moment of harsh tone, in spite of the fact that the extremes of the piano tone were tested in the course of the program. Friedman is not exploiting any "method." Like the other really great pianists, he is not afflicted with a "mission" to reform the pianistic world, nor with the burden of demonstration in recital what he teaches in the classroom. Nothing clouded the brightness of his concept; the cloistral quality of the largo in the sonata (the B minor); the staggering A flat polonaise and the less familiar one in B flat; the alternating parlor and peasant moods in the mazurkas—each was both the means and the end of his art.

There were numerous encores and much enthusiasm from an audience intelligent enough to appreciate what it heard. In other words, a Friedman night.

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Folk-Lorists Explore Mine of Negro Song

[Continued from page 3]

team out of the frozen soil. *Travelin' Man* "Made a livin' stealin' chickens an' anything he could see," and the police could not kill him. He even disappeared from his coffin. "Ran so fast that fire came from his heels, and he scorched the cotton and burnt the corn and cut a road through the farmer's fields." Then

The coon went to spring one day
To get a pail of water;
The distance he had to go
Was two miles and a quarter.

He got there an' started back,
But he stumbled an' fell down;
He went to the house and got another
pail.
An' caught the water 'fore it hit the
ground.

There are others just as miraculous: *Bad Man Lazarus*, *Billy Bob Russell*, *Dupree*, *Bolin Jones*, *Roacoe Bill*, *Slim Jim from Dark-Town Alley*, etc.

Referring to the *Bad Man Lazarus* ballad, the authors say:

"It would be difficult to find a scene and setting more appealing than this ballad being sung by a group of Negro workingmen in unison, with remarkable harmony, fine voices, inimitable manner. 'Doesn't this singing hinder you in your work?' we asked one of the pick-and-shovel men, just to see what type of reply he would make. With first a slow look of surprise, then a sort of pity for the man who would ask such a question, then a 'Lawdy-Lawd-Cap'n' outburst of laughter, 'Cap'n, da's whut makes us work so much better, an' it nothin' else but.'"

The subject comes far enough up to date to indicate that the creation of songs among the Negroes is still in motion. Perhaps the Negroes possess the most extensive active folk-lore that is to be found in this country. A cursory glance through the specimens given in the chapter, "Just Songs to Help with Work," will show this clearly. The poetic imagery, the humor, the abandon, the plaintiveness are just as rich as in the older creations.

Man and Woman

"There is probably no theme which comes nearer being common to all types of Negro songs than the theme of the relation of man and woman," we are told. "It is the heart and soul of the blues. The Negro bad man is often pictured as being bad because of a woman. The jail and chain gang songs abound in plaintive references to woman and sweetheart, and the worker in railroad gang and construction camp often sings to his 'cap'n' about his woman. Likewise, in the songs of woman, man plays the leading rôle."

"Conflicts, disagreements, jealousies, and disappointments in the love relation have ever been productive of song. They are the chief source of 'hard luck' songs or blues, and the Negro's naïve way of singing of his failure and disappointments in love is what has made the blues famous. Sometimes his songs portray vividly, often with a sort of martyr-like satisfaction, his difficulties with women. At times his song is defiant. At other times it is merely a complaint. Again it is despondent, in which case he is go-

ing 'to jump in the rivuh an' drown' or 'drink some pizen down' or do something else calculated to make the woman sorry that she mistreated him. . . .

"Woman's song of man is in most respects parallel to man's song of woman. Her themes are about the same. She sings of her 'man' or 'daddy,' of her dis-

song of the whites is noticeable in several of the folk minstrel types given by Messrs. Odum and Johnson.

Religious Element

Religious emotion, today as well as yesteryear, is still giving birth to song.



Covarrubias' Impression of Some Harlem Cabaret Devotees. From "Blues"

appointments and failures in love, of her unfaithful lover, and of her own secret amours."

Here is a man's song of woman:

De women don't love me no mo',
I's a broke man from po' man's town.
De women don't love me no mo',
Cause I can't buy her stockin's an' a gown.

I don't keere, don't matter wid me,
I don't love to work no mo'.
Got to have money, got to have clo'es,
Don't, a feller can't make no show.

De gal love de money
An' de man love de gal;
If dey bofe don't git what dey wants,
It's livin' in hell.

The pain is experienced by both sexes, though, and the woman sings of hers thus:

When de man dat I love says
He didn't want me no mo',
I thought it was the hardest word
I ever heard befo'.

I give myself to de sick
An' my soul to de God above.
If you quit me, daddy,
It won't worry me now,
Because when we are together
I am worried anyhow.

There's a note of victory along with a lament in this song of a woman:

Leavin' here, I sho' don't wanta go.
Goin' up de country,
Brown-skin, I can't carry you.

Don't write me no letters,
Don't send me no word,
I got another daddy
To take your place.

The influence of the ordinary popular

The authors have this to say about this phase of modern Negro folk-song:

"There seems to be an impression abroad to the effect that the making of Negro spirituals stopped long ago. On the contrary, it is quite probable that more spirituals are being made today than during the days of slavery. As a matter of fact, the old spirituals have never been static.

"Among the lowly Negro folk of the South the making of spirituals is still a reality. Every community has its 'composers.' Often they are supposed to possess some special gift of the 'spirit.' From sermon, prayer, and crude folk wisdom they draw ideas and inspiration for their compositions. Sometimes the results are pathetic, but not infrequently there springs up a song which would compare favorably with the old spirituals."

Left Wing Gordon

These two folk-lorists have been fortunate in having been able to find a flesh-and-blood representative of the wanderer on the "lonesome road." His name is John Wesley Gordon, and he has worked and sung all over the country, practically. Negroes know him as Left Wing Gordon, or Wing, for short. Wing epitomized his history to Messrs. Odum and Johnson in these words:

"You see, boss, I started travelin'

Sixty Per Cent of College Freshmen Play Instruments

BALDWIN, KAN., Oct. 9.—Sixty per cent of the students enrolled in the freshman class at Baker University play musical instruments. It was expected the saxophone would take first place among wind instruments, but the cornet was the favorite, three to one. Less than thirteen per cent of the freshmen expressed no interest in music.

FREDERICK A. COOKE.

when I was 'leven years ol' an' now I'll be thirty this comin' August 26th. I didn't have no father an' mother', so I jes' started somewhere. I'd work fer folks, an' they wouldn't treat me right, so I moved on. An', Lawd, cap'n, I ain't stopped yet."

"And so he hadn't," the authors add, "for when on the morrow we came to put the finishing touches on his story, a fellow laborer said, 'Law,' boss, Wing done gone to Philadelphia."

We are told that Wing is really a great songster. "When de 'Wing Blues' come out, dat's me," he would say. His chief refrain was always:

O my babe, you don't know my min',
When you see me laughin',
Laughin' to keep from cryin'.

He has many versions of this, we are told.

The mythological *John Henry* is given a chapter after the very real Wing. *John Henry* would hold his own beside *Paul Bunyan* any day.

The authors give thirteen of the actual tunes. There are some wonderful ones among them. Your preference will naturally be dictated by your taste, but we offer the *John Henry* tune to the American composer who is looking for good material for his next symphonic work.

STUART MIMS.

An Anthology Concerning "Blues"—More Spirituals

Vastly entertaining is the volume of "Blues" edited by W. C. Handy which comes from the press of Albert and Charles Boni, New York. An anthology of the native creations which go by its title, "Blues" presents an absorbing survey of the birth, adolescence and apotheosis of a "form" which was first appreciated by Mr. Handy, according to the foreword by Abbe Niles which is one of the ornaments of the book.

Mr. Niles tells the story of the blues thus: "They began as a sort of Afro-american folk-song—a 'form,' since they were distinguished primarily by their peculiar structure. The form became popular among Southern Negroes (not of the highest class), as a vehicle for expressing the individual's mood of the moment." In regard to Mr. Handy, of

[Continued on page 24]

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[Continued from page 1]

opera to the Coast since 1906, should feel gratified at the cordiality of the reception accorded her in one of her principal rôles. She is unrivaled by any American singer in point of continuous operatic service, and it is a pleasure to note that time has taken so little toll of her magnificent gifts. After the aria in the first act, her singing gained perceptibly in quality and power, reaching a climax in the second act. In the famous aria the voice regained its old-time beauty and vigor and she was applauded to the echo. But the sincerity and power of her vocal utterance, as well as the grace and symmetry of her acting, should remain a valuable lesson to younger singers.

Mr. Marshall evidently finds the rôle of the hero much to his liking, for he sings the music with sympathy and understanding. His impersonation was at all times convincing and his voice often lent a heroic touch to the character. Some of his best singing was done in his first aria, in which he set a standard that he did not at all times sustain. His acting was conventional without being dull, and he demolished the temple with proper dispatch, although the wreckage might have been more appalling and must have brought disappointment to those who expected to see the Philistines buried beneath a great pile of debris.

The part of the *High Priest* was more than adequately filled by Georges Baklanoff, whose sonorous voice and stirring acting provided some of the finest moments of the evening. Mr. Defrère took

the part of *Abimelech*; Edouard Cotreuil was the *Old Hebrew*; Mario Ernandes, *The Messenger*; Robert Edmonds, *First Philistine*, and Max Meerson, *Second Philistine*.

Ensemble Is Good

The lighting effects were adequate, but certain defects will probably be remedied in later performances. More than a word is due Theodore Kosloff, who trained the ballet. The dancers filled their places effectively and contributed to the success of a performance that was in no wise amateurish and which achieved much that was comparable with Metropolitan standards. The playing of the orchestra, under the experienced leadership of Mr. Hageman, was exceedingly good, and it will be interesting to hear the players in works in which more is required of them. Great credit is due George Leslie Smith, general manager, and Merle Armitage, business executive, for the success which the season augurs.

In his address, Mr. Kahn, who is attending the Bankers' Convention in Los Angeles, complimented the community on its progress toward the establishment of permanent opera and declared that the inter-city plan, which has been adopted by Los Angeles and San Francisco, might be the solution which would ultimately provide opera for the general public throughout the country. He was especially pleased that such a venture was for the benefit of native talent, which he said lacked adequate opportunity for development.

HAL DAVIDSON CRAIN.

TIBBETT LAUNCHES LOS ANGELES SERIES

Elinor Remick Warren Is Also Welcomed by Home Audience

By Hal Davidson Crain

LOS ANGELES, Oct. 9.—Los Angeles paid high tribute to two of its distinguished musicians on the evening of Oct. 1, when Lawrence Tibbett, baritone, and Elinor Remick Warren, composer-pianist, appeared in a recital in the Philharmonic Auditorium. Mr. Tibbett's appearance, his first since he joined the stellar ranks at the Metropolitan Opera, was in the nature of a triumphant return, with hundreds of prominent fellow citizens on the welcoming committee.

The increased stature of Mr. Tibbett as an artist was the topic of conversation heard on every hand, and with good reason, for he revealed his command of the technicalities of the successful concert artist. To the eighteen numbers listed on the program were added nearly a dozen as extras. Beginning with Handel's "Where'er You Walk," the first group included two delightful airs from "The Beggar's Opera" and "The Bailiff's Daughter," in all of which Mr. Tibbett used his fine voice with distinction. In the German group which followed, Brahms' "Sapphische Ode" proved to be

one of the artistic high-lights of the evening. Four numbers from Schumann's "Dichterliebe," closing with "Ich grolle nicht," also served to show the finer aspects of the singer's art. The "Pagliacci" Prologue brought forth the usual "bravos" and several encores. The American group included "Thy Beaming Eyes" by MacDowell; "Before the Crucifix," by La Forge, and "My Parting Gift" by Miss Warren, the lyric by Mrs. Tibbett. The closing group was composed of four numbers by Moussorgsky, concluding with a dramatically sung "Song of the Flea." Extras included folk-songs, Irish songs, spirituals and ballads, which seem to be Mr. Tibbett's *métier*. The voice was in excellent condition, the lower range being particularly free and resonant. The clarity of his diction gave cause for special enjoyment.

In addition to Miss Warren's skillful accompaniments, she was heard in three solos, "To the Sea" by MacDowell, "Berceuse" by Chopin, and "Dedication," Schumann-Liszt. Her playing was delightful in its rhythmic and tonal aspects, brought out to the fullest extent in the Chopin number. Her work as an accompanist was particularly fine, ranking with the best that has been heard here recently.

The auditorium was completely filled for the concert, which served to launch the activities of the Behymer management for the season.

New Organ Heard in Los Angeles

LOS ANGELES, Oct. 9.—The installation of the new organ in the Shrine Civic Auditorium was completed recently. The organ was heard for the first time last week, when Albert Tufts gave a recital before the nobles of Al Malaikah Temple and their ladies. W. H. Harriman is chairman of the organ committee. H. D. C.

Cincinnati Festival Chorus Is Rehearsing "Boris"

CINCINNATI, Oct. 9.—May Festival Chorus rehearsals have begun with selections from "Boris Godunoff," which will comprise part of the last program of the festival. P. W.

Cincinnati Clubs Open Season

CINCINNATI, Oct. 9.—The Hyde Park Music Club, of which Grace McConha is president, held its first open meeting of the season at the Hyde Park Country Club on Oct. 4. Mrs. Adolf Hahn read an interesting paper. Mrs. Neva Sandan, Mrs. Clifford Bennett and others presented an attractive musical program. The Woman's Musical Club, Mrs. Philip Werthner, president, held its first

meeting of the season on Oct. 6 at the residence of Mrs. Milton Brown. Miss George Elliston read some of her recent poems.

Dates for 1927 Bayreuth Festival Announced

BAYREUTH, Sept. 25.—The repertoire for next summer's festival will include a change from that of last year, as "Tristan und Isolde" is to be substituted for "Die Meistersinger." Rehearsals for the performances have been going forward this summer. The dates for the festival have been announced as follows: "Tristan und Isolde," July 19 and 28, Aug. 11 and 19; "Parsifal," July 20, 29 and 31, Aug. 8, 10 and 20; three "Ring" cycles, "Das Rheingold," July 22, Aug. 1 and 13; "Die Walküre," July 23, Aug. 2 and 14; "Siegfried," July 24, Aug. 3 and 15; "Götterdämmerung," July 26, Aug. 5 and 17.

New Conductor Invited to Bayreuth

BAYREUTH, Oct. 1.—Carl Elmendorff, conductor of the Munich State Opera, has been invited to conduct "Tristan und Isolde" at the Bayreuth Festival next summer.

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San Carlo Adds "Otello" in Final Week

Ballester of Metropolitan Joins Company for "Rigoletto" and "Iago"—Rose des Rosiers Makes Début as "Marguerite" and Antonio Paoli Is Heard as "Otello"—Marguerita Sylva Sings Special "Carmen" for Approving Audience—Mongelli Repeats Triumph as "Mephistopheles"

FOR the final week of the San Carlo Opera Company's New York engagement in the Century Theater, Fortune Gallo made but one addition to the repertoire, Verdi's "Otello," which was sung on the last night. Repetitions filled the remainder of the week, though there were several variations in the casts from previous performances, and one or two newcomers were heard.

Once More "Aida"

"Aida," presented for the third time during the company's present engagement, opened the final week, with a few changes in the cast from the previous hearing. Clara Jacobo again assumed the name-part, but Franco Tafuro was the Radames. Coe Glade sang Amneris again, and Messrs. Lulli and Mongelli repeated their excellent performances of Amonasro and Ramfis. Philine Falco sang the invisible Priestess, and the remainder of the rôles were assumed by Natale Cervi and Francesco Curci. Carlo Peroni conducted. R. S.

The Final "Rigoletto"

The last "Rigoletto" performance on Tuesday evening was greeted by an exuberant and enthusiastic house. The *Rigoletto* of Vincent Ballester, formerly of the company and more recently of the Metropolitan, was the center of this applause which called for the repetition, with Consuelo Escobar, of the finale to the third act. Mr. Ballester, vocally and histrionically, was a pleasure to his hearers, while Miss Escobar portrayed a praiseworthy as well as charming Gilda. Dimitri Onofrei as the Duke was in splendid voice, and with Bernice Schalker as Maddalena and Andrea Mongelli as Sparafucile, completed the major rôles. The lesser parts were capably sung by Eloi Grimar, Philine Falco, Francesco Curci, Natale Cervi and Luigi de Cesare. Carlo Peroni conducted. W. R.

"Traviata" Repeated

Wednesday evening's performance of "La Traviata" assembled a slightly different cast from the one that published the joys and sorrows of the erring dame of the camellias the week before. Tina Paggi again was an emotionally effective Violetta—so effective, in fact, that in Act II when she bade the perplexed Alfredo a sad farewell by placing a kiss upon his forehead it echoed and re-echoed throughout the vast Century Theater, much to the amusement of the audience. Franco Tafuro was lavish in the use of his ringing tenor voice as Alfredo. Lorenzo Conati was supplanted this week by Gino Lulli, who, as the stern, solicitous and afterward repentant parent, received the usual outburst of applause after "Di Provenza." Others in the cast were Philine Falco, who played both Flora and Annina, Francesco Curci, Luigi de Cesare, and Natale Cervi. Incidental dances were given by Pedro Rubin, Mlles. Campana, Madson and the Corps de Ballet. The indefatigable Carlo Peroni conducted. H. H.

A New Marguerite

"Faust" was repeated on Thursday evening with the same cast as before, excepting the *Marguerite*, played by Rose des Rosiers, who, on this occasion, made her bow before San Carlo devotees. Miss des Rosiers' performance on the whole was admirable. Her voice, while not possibly of titanic dimensions, proved very pleasant and she handled it with considerable artistry. Miss des Rosiers seemed inclined to stress the importance of diction to the detriment of vocal utterance in her first entrance and in the early stages of the Garden Scene, but later she combined her excellent French and her vocalism more successfully. Her Jewel Song was quite good, although Mr. Peroni did not allow a truly vivacious tempo for it.

Mr. Onofrei was again the *Faust*, a trifle fatigued, perhaps, but still the receptacle of one of the loveliest voices

in the company. Mr. Mongelli again provided the most thrilling moments of the evening. His Serenade this time brought forth a bouquet of roses in addition to shouts of approval. His *Mephistopheles* is by all odds one of the outstanding features of the engagement. Mr. Interrante gave a well-conceived *Valentin*, though his voice showed the traces of the constant usage to which it had been put during the weeks preceding. The Cavatina was quite an effort for him.

Miss Falco was *Marthe*, Miss Schalker, *Siébel*, Mr. Grimar, *Wagner*. The chorus made interesting excursions into polyphony. W. S.

"Twins" Bid Farewell

The third and last double bill was given on Friday night. Clara Jacobo as *Santuzza* in "Cavalleria Rusticana" replaced Gladys Axman, who had been announced. Mme. Jacobo, as well as Franco Tafuro, the *Turridu*, gave an excellent performance, while Giuseppe Interrante was *Alfo*, Ada Kopf, *Lola*, and Beatrice Altieri as *Mamma Lucia* completed the cast.

In "Pagliacci" there was but one change from the last performance, that being the rôle of *Canio* which James de Gaviria evinced vocally in a most forceful manner. Like Lorenzo Conati, the *Tonio*, who repeated the splendid impression made previously in the same work. Mr. de Gaviria was forced to sing his aria twice. Bianca Saroya, a charming *Nedda*, as usual, with Mr. Interrante as *Silvio* and Francesco Curci as *Beppo*, filled most adequately the remaining parts. Both works were conducted for a responsive audience by Mr. Peroni. W. R.

Sylva as "Carmen"

Marguerita Sylva, who combines more different varieties of stage talent than are usually possessed by two or three persons, joined the company for a performance of "Carmen" at the Saturday matinée. It is some time since Mme.

Sylva has been heard in opera here, and her work on Saturday left one with the impression that it is New York's loss that she is not heard more often. *Carmen*, after all, like *Isolde* and the dramatic *Juliet* is an unachievable rôle. Nobody has ever done it to perfection and fifty years having gone by since it was first sung, the probabilities are that no one will ever drain the ultimate drop of significance from it. Mme. Sylva's conception was well thought out, consistent, dramatic and effective. While obvious, rather than subtle, she never let it descend to the hobbledehoy. Vocally, she was excellent. The Seguidilla in Act I was particularly well done (she introduced a clever bit of business here, too), and the duet with José after the Flower Song, was also beautifully sung. Altogether, it was exceedingly good *Carmen*.

Franco Tafuro sang a good José, and the fatigued Giuseppe Interrante, an equally good *Escamillo*. Tina Paggi was a stereotyped but vocally good *Micaëla*. Philine Falco and Bernice Schalker were the two companions, and Natale Cervi and Francesco Curci the two smugglers. Mr. Curci doubled as *Morales*, and the splendid-voiced Andrea Mongelli did a transcendently good *Zuniga*. The ballet was seen in incidental dances. Carlo Peroni conducted, of course. J. A. H.

"Otello's" Woes

As has been their custom for the past few seasons, the San Carlo Singers closed their engagement with "Otello," which drew the largest house of the current term. The company has given better performances of Verdi's masterpiece without trying so hard. Still, the difficulties confronting reasonably successful production of "Otello" and the resulting rarity of such an occasion con-

sidered, one, in his optimism, is thankful for even an inadequate performance of this most noble of Italian operas.

Antonio Paoli was the Moor, inclined to rant, perhaps, but also a figure whose sincerity and pride in the rôle commanded admiration. Vocally he was at his best toward the close of the third act denunciamiento. Miss Saroya was the happiest of those concerned. Her *Desdemona* is a vision of lovely dignity, in voice and person. The "Ave Maria" was the evening's most satisfying achievement.

Iago, as played by Mr. Ballester, was a well rounded character. His "Credo" was effective and he was enough of an artist to withstand acknowledging the applause which rewarded it. Mr. Mongelli's fine voice shone above the others in the brief moments allotted *Lodovico*. Miss Schalker was *Emilia*, Mr. Curci *Cassio*. Messrs. De Cesare, Cervi and Fantini were also present. W. S.

Indianapolis Programs Multiply

INDIANAPOLIS, IND., Oct. 9.—The first of the regular Sunday night concerts to be given in the Indianapolis Athletic Club this season was heard on Oct. 3, when the orchestra, under George S. Irish, presented a program which delighted a large audience. The choir of the Raper Commandery, Knights Templars, opened its season on Oct. 5, a program of beautiful works being given under the direction of George W. Kadel, with Clarence Carson at the piano. Mr. Kadel, tenor, was heard to advantage in a group of songs. The first of a series of noon-time organ recitals in Christ Church, open to the public without charge, was given by Cheston L. Heath on Oct. 7. P. S.



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Farnam has been giving organ recitals devoted to the works of J. S. Bach, since 1908. It is interesting to know that these occasional Bach programs not only drew the largest audience of the series but produced the largest collection as well. Of late years history has been repeated at the Church of the Holy Communion, New York, where the February Bach recitals immediately doubled and trebled the size of his audience. On November 7th Farnam will be the soloist at a Bach Concert given by the Society of the Friends of Music at Town Hall, New York City.

No doubt, you are planning a Bach Recital or Festival. Farnam is available for out-of-town recitals on mid-week dates in November, January, March and April. His schedule is filling rapidly but a few remaining days are open. If you would like one, please write or wire immediately.

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Last season, he gave three historical programs at the Cleveland Museum of Art, the first being devoted to Bach and his predecessors. As a result of this, he has been engaged to play an all-Bach recital at the same place on January 12th. He will also open the organ in the Toledo Museum of Art on January 5th. At his Monday evening Bach Recitals in February 1927, at the Church of the Holy Communion, New York City, he will present the entire 45 Chorale Preludes, of the collection known as the Little Organ Book. On March 6th, he will be the organ soloist at the Bach Concert of the Cincinnati Music Festival Association.

HONOLULU GREETSS NATIVE MUSICIANS

Hawaiian Tenor Is Among Artists Giving Excel- lent Programs

By Clifford Gessler

HONOLULU, Sept. 30.—Keanumoku Louis, Hawaiian tenor, returned to his native city and gave two twilight concerts, Sept. 15 and 22. He sang operatic arias, lyric songs and a group of Hawaiian melodies. Both programs included, by request, Marjorie Chapin's "Song of a Vagabond," composed for and dedicated to the singer. Miss Chapin was formerly a Honolulu resident. Mr. Louis also sang "Drifting," composed by Hiram Anahu, a Hawaiian musician of Honolulu.

A piano recital was given Sept. 30 by Gwenth Driscoll, a pupil of Verne Waldo Thompson, in the Central Union Church parish house. Miss Driscoll played Handel's Suite in E, Beethoven's "Appassionata" Sonata, Debussy's "Clair de Lune," Stojowski's Valse ("Danse Humoresque"), Chopin's Nocturne in G, Burleigh's "Coasting" and Liszt's Eleventh "Hungarian" Rhapsody.

Eleanor Hazzard Peacock, Honolulu soprano and teacher, returned Sept. 24 after passing a summer on the mainland, during which she taught a master class in Detroit, her former home. She sang in Santa Barbara and Berkeley, and at the senior promenade of the commencement exercises at Leland Stanford University.

Ruth Knudson, a pupil of Eleanor Hazzard Peacock, appeared in a recital of French songs, from melodies of troubadours to modern pieces, before the West Kauai Music Club at Waimea, Kauai, on Sept. 23.

José Fieraert, violinist, composer and orchestra leader, arrived in Honolulu Sept. 15 and is opening a studio. Mr. Fieraert studied with Ysaye in Belgium.

CURTIS FACULTY RECITALS

Five Programs Scheduled for Evenings
in November and December

PHILADELPHIA, Oct. 9.—Five recitals by members of the faculty of the Curtis Institute of Music are scheduled for Wednesday evenings during November and December in the hall of the main building. Two of the artists are newcomers this season to the school; the others are heads of various departments at the Institute.

The series will be inaugurated on Nov. 3 with a song recital by Harriet van Emden. Felix Salmond, head of the 'cello department, will give the second recital on Nov. 10. The event for Nov. 17 is to be a piano recital by Benno Moiseiwitsch. On Dec. 1 Carl Flesch, director of the violin department, will give a special program. The final recital of the series will be given on Dec. 8 by Carlos Salzedo, head of the harp department.

with Liedermann at Aachen and Rulkens in Holland. He is a graduate of the Brussels Conservatory, and has been in the United States two years. He played with orchestras in New York and Detroit, and last summer conducted an orchestra at Asbury Park, N. J.

Eleanor Poor, assisted by Mrs. Edgar Henshaw, soprano, appeared in a piano recital Sept. 7 at the home of Charles W. Best. Miss Poor played a Beethoven Sonata, Op. 13, Liszt's Second Rhapsody with Mr. Best and numbers by Chopin, Schubert, Sapellnikoff and Grunn. Mrs. Henshaw sang songs by Grieg, Liddle, King, Woodman and Bond.

The Honolulu Choral Society, conducted by Milton Seymour, has resumed rehearsals.

Beniamino Gigli Ushers in Season of Boston Concerts

[Continued from page 1]

dynamics and rhythmic contrasts. The Debussy Nocturnes were graced with subtlety and imagination. Mr. Koussevitzky gave a decidedly individualistic reading of the Beethoven Symphony.

Beniamino Gigli, tenor, opened the regular Boston concert season with a concert in Symphony Hall on Sunday afternoon, Oct. 3. The program contained three operatic arias, to which were added additional arias as encores, and groups of Italian, French, and American songs. Mr. Gigli's mellow, yet vibrant, voice was heard to excellent advantage in the lyric arias, to which the tenor brought an Italianate ardor and expansiveness. Rosa Low, soprano, who shared in the program, won favor with her gracious singing. Mr. Gigli and Mme. Low concluded with a duet from "La Bohème." Vito Carnevali's accompaniments were of exceptional beauty.

HENRY LEVINE.

SEATTLE SYMPHONY PLANS

Novelty and "Pathetic" Symphony Are
Announced Among Other Works

SEATTLE, Oct. 9.—The first concert of the first season of the Seattle Symphony will take place Monday evening, Nov. 8, in the Metropolitan Theater. Karl Krueger, the conductor, announces the following program:

"Pathetic" Symphony, Tchaikovsky; "Sketch of the Steppes of Central Asia," Borodin; "Fire Dance" from "El Amor Brujo," de Falla; "Blue Danube" Waltz, Strauss; "Finlandia," Sibelius.

The season will comprise the following concerts: six Monday evening subscription concerts, one each month; five Sunday afternoon concerts, and four Saturday morning concerts for young people.

In addition to these, there will be a series of five chamber symphony concerts by the Seattle Little Symphony, composed of players from the Seattle Symphony. These will be given in the Spanish ballroom of the Hotel Olympic and will introduce to the Seattle public a number of compositions unheard in America.

Rehearsals have begun already for the Seattle Symphony season.

A Pianist Makes Ready for His Bow

Paul Doguereau, Student of Paris Conservatoire, Is Romantic
Figure of Old World—Painting and Poetry Are Hobbies
of Eighteen-Year-Old French Musician

A NEW pianist is about to make his American debut. There is nothing hair-raising in the announcement. Every season pianists flutter in and flutter out again. But there is much that is unusual about Paul Doguereau, eighteen-year-old French boy, who will give his first recital the evening of Nov. 4 in Aeolian Hall. There is more in the announcement than meets the eye.

No long-haired, velvet-suited youth, this Paul Doguereau, but yet in many ways he is incredibly like the conventional conception of what a boy pianist should be. He is slight, not quite grown,

come, and then grow and grow and grow.

Doguereau grandpère was a famous French general, with Napoleon in Egypt. He was a baron already, the general, but Napoleon, grateful for his service, made him twice a baron. Doguereau père was baron too, proud owner of all the baronial properties, lost his fortune along with many of his countrymen. Now there is just Madame Doguereau, six Doguereau sisters and Paul, youngest but one of all the Doguereau children. They were brought up in Anjou, "in the city, of course," says Paul in his very good, but unmistakably new, English, "but trees, you know, and gardens for every house." When he was thirteen he went to the Paris Conservatoire, studied there with Paul Dukas, with Marguerite Long, with Madame Debussy herself, took high honors. There followed a very dark year when his hand was paralyzed as a result of influenza, when he could not play a note and all the Doguereaus despaired of him ever playing again.

"But it was good for me," he says now, "because before I practiced so much on the piano, I had no time for my other lessons. That year I could study my literature and my languages and my arithmetic."

Manifold Enthusiasms

Life came back to his hand and Paul Doguereau went back to his piano, to Bach and Beethoven whom he admires tremendously, ("but Beethoven is rather like a Bergson chapter, isn't he?") to Chopin and Debussy, his favorites above all others.

His enthusiasms are manifold: the six sisters, one of whom paints and "really she is a genius" and another who is a tennis champion ("and I like very much to play too"); Madame Debussy, "such a great musician although she doesn't play a note"; old French literature; Gothic architecture; Spencer, Shakespeare, Walter Scott; portraits; poetry; travel; trees; flowers growing wild; all France.

He is very eloquent, very mature for so young, so romantic, a person. Listen to him play. He has square strong fingers trained to a magic speed. He has power, feeling, a rather startling coherence and he tempers them all with a gentleness and a humility peculiar to older, wise men who have tried their music's worth.

ELIZABETH ARMSTRONG.

Léo Staats to Be Roxy Theater Ballet
Master

Léo Staats, ballet master of the Paris Opéra, has accepted a contract as ballet producer for the new Roxy Theater in New York, which will be completed this autumn.



Paul Doguereau, from a Drawing by Celinor Dugas

with fair hair and sensitive features. He plays for you or he talks of the things nearest to him and his eyes shine and he becomes just a little breathless. His hobbies are painting and poetry. He tries his hand at both. A romantic figure, surely, for such realistic days.

No Prodigy

Description to the contrary, there is nothing frail about Paul Doguereau, neither about his ability nor his mind. There is nothing of the poseur. "Eighteen?" people query him. "One would never guess. Why not be fifteen, say, or sixteen at most—a prodigy?"

But being a prodigy is contrary to the taste of Paul Doguereau.

"I am eighteen. If I look younger, what of it, when I am eighteen?"

He has much to learn—"my, yes!" he says—but he offers no excuses for himself. He will make his debut now, be judged on his merits and defects as they stand, not on what he promises to be.

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Pourtales Tells Fair Tale of Liszt's Loves

BIOGRAPHIES even of dull people, when they are interestingly written, are one of the most delightful forms of reading. When their subjects are people of prominence and additionally, of personality, there is no end to their interest.

Franz Liszt has been written of very often both during his lifetime and after. Indeed, the favorite indoor sport of more than one of his mistresses after he broke with them, was writing a history of the affair. If reliable, they would make thrilling reading, but then—

It is a pity Liszt was too much of a gentleman to keep a diary or that he had no Leporello to make a *catalogo* for him. For lack of it, the world has lost what might have been the *chronique scandaleuse* of a century!

Guy de Pourtales, instead of merely writing a biography of the extraordinary Hungarian pianist-composer-lover, has called his work in the original French, "L'Homme d'Amour," a somewhat bromidic title which his American translator, Eleanor Stimson Brooks, has wisely discarded. Hence, Henry Holt & Co. have published it merely as "Franz Liszt."

The volume does not need the list of three localities on its final page to inform the reader that it was not all written at once nor under the same stimulus. It begins as a mere biography leaning somewhat heavily now and then, on that of Ledos de Beaufort. About half-way through, however, Mr. de Pourtales (or is he the Comte de Pourtales?) becomes enamored of his man, and the remainder of the work is written with an illumination and a zest which makes it not only interesting reading but exceeding good biography.

It would be easy to make of Liszt merely the lascivious musician that many believe him to be. Mr. de Pourtales, while he in no way glosses over the man's lapses from the Puritan code of virtue, does not in any way present him as an adventurer.

The four great romances of Liszt's life, apart from the ten-thousand or so of his philanderings, were Caroline de St. Cricq in his boyhood, Comtesse Marie d'Agoult in manhood, Princess Carolyne Wittgenstein in later years, and the Church of Rome throughout. He seems to have taken the first and the last most seriously. The charming idyll of the lad and lass philandering in cherubic, sublimated fashion over scales and diminished chords on the piano, until interrupted by Mamma, never left Liszt. His one meeting with Caroline many years later, was like a sacrament to them both. And yet one cannot help feeling that had they married, their wedded life would have been as stormy as that from which Romeo and Juliet were saved by the intervention of the Angel Azrael.

Ensnared by d'Agoult

Marie d'Agoult was one of these persons of whom it is difficult to say anything good. She had many interesting qualities but as well, practically every objectionable one that a human being could possess. Liszt, apparently, never sought an affair with her. She was a nasty snob, a vulgar notoriety-seeker and a shameless fibber. Liszt was the "catch of the season" when he returned from his Swiss villegiatura with Adèle de la Prunardère, and Marie hounded him against his will into the affair with her. Even the Comte d'Agoult said he had behaved "like a perfect gentleman." One can almost imagine her, like the girl in the play, "Fair and Warmer," moving up her chair next to his and then saying "Now, compromise me!" How Liszt stood her as long as he did, is a marvel. Certainly the three olive-branches that came to bless the unholy union proved anything but ornaments on the Christmas tree of his life.

Daniel was a profligate brat who dissipated himself into galloping consumption and died in his early twenties with his head on a pillow stuffed with love-letters from idiotic females. Blandine married Emile Ollivier, one of the ministers of Napoleon the Little, who had an important hand in causing the Franco-Prussian War and spent the remainder of his life explaining that he had nothing whatever to do with it. Blandine died suddenly and young. Cosima Liszt-von Bülow-Wagner is still living, an old woman of ninety. She very nearly broke her father's heart. She certainly broke von Bülow's, and whatever she was to

French Writer, in "Franz Liszt," Presents the Great Hungarian in True Colors, Yet as Far Better Than Mere Adventurer

Wagner, ask almost anyone connected with the Bayreuth Festivals since Wagner's death how deeply she has been loved in that locality!

Mr. de Pourtales tells of these matters charmingly. He is generous to Marie and kindly to Cosima, saying but little where he might have been forgiven for saying a great deal. So also with Princess Wittgenstein. She was Marie's opposite in most ways, an unselfish helpmeet whose idea in the liaison was not self-ornament, but a sincere love and an honest desire to inspire Liszt, which she undoubtedly did. Those unfamiliar with the verities in the matter have the impression that Liszt took orders to avoid marrying Carolyne. Mr. de Pourtales disposes of any such suspicion and goes into minute details of Carolyne's failure to have her marriage annulled, as well as Liszt's eagerness or willingness to make an honest woman of her.

Eagerness or willingness, which? He had already resumed his flirtation with Rome, begun during his adolescence and broken off by his far-seeing father. His next attack was cured by the counsels of the Abbé Lammenais in Paris. Had this mistress of his heart again been coming forward during the last years of the Wittgenstein episode? Who knows? Facts are, nevertheless, that once the Pope had revoked his approval of the dissolution of Carolyne's marriage, Liszt took the final step and thenceforth was "Abbé Liszt." "It was plain," Mr. de Pourtales sagely remarks, however, "that the cassock had made of Liszt only an intermittent abbé."

Liszt's great-hearted and selfish friendship for von Bülow and his tireless propaganda for the light-minded Wagner are interestingly described, and how well the contrasts between Liszt and his son-in-law are made. Liszt, the man of great heart, incapable of ungenerous or unkindly act or thought, but an inferior artistic soul; Wagner capable of and guilty of any and every petty meanness that poor human nature is heir to, and for all that, one of the mightiest artists that the world ever has or ever will see. Mr. de Pourtales does not pose the question of the great Why of these two natures before the Throne of God, but it is there in his book, nonetheless.

Exit with Ladies

The twilight years are told with pitiful sympathy. Women pursued him to the end. The White Fairy and the Dark Fairy, the first of whom sent insulting cablegrams from New York and then came and tried to poison him, and the latter who gave him all her sympathy and understanding, are told of. Liszt's theatrical musical requiem for the dead White Fairy where the coffin was represented by a bank of flowers—Mr. de Pourtales writes of all this without a vestige of a smile, or he conceals it if he does. Liszt has lost his sense of values, or was it a recrudescence of the heavy-footed merry-making in Savoy with Marie d'Agoult and George Sand and Chopin in their early days, the days of the "Famille Piffoids?"

The Beethoven Embrace

The somewhat problematical theory of Beethoven's having attended the boy Liszt's concert in Vienna and having gone upon the stage to embrace him afterwards, is told. Liszt repeated this story himself. It sounded well, but there is grave doubt that the episode ever occurred. Those interested will find the matter discussed at length in Vol. III of Thayer's Life of Beethoven. There are a few other minor inaccuracies. Spontini, not Rossini was the author of "La Vestale," Beethoven's work is "Leonore," that by Raff is "Lenore." This mistake is pardonable however, as it is frequently made. The Patocka was "Countess" and not "Princess." One might easily, also, take exception to Mr. de Pourtales'

statement that the first expression of the Leitmotiv was in Berlioz' "Fantastic Symphony." The device was not unknown to Meyerbeer, and Gluck employed it frequently. All these things, however, are scarcely worth the mentioning, except perhaps the Beethoven episode.

One lays the book down with a sigh of regret that it is done, so well has Mr. de Pourtales achieved his task.

Not a little of the credit for the interest of the volume is due to the exceedingly fine translation of Mrs. Brooks. It is a masterpiece. Never once is there the slightest feeling that one is not reading an original, and having said that, one need not say more. One only hopes that Mrs. Brooks will do some more translating, some Voltaire, say. It should make good reading.

As a biography the value of the book is reduced about fifty per cent through having no index of any kind. More than once the reviewer tried to locate a particularly happy phrase he had forgotten to blue-pencil in passing, but without success. It is a pity that this is the case, but as the book will undoubtedly run into several editions, it can easily be remedied. Perhaps it will be.

JOHN ALAN HOUGHTON.

GREENCASTLE, IND.—Of the 1800 students enrolled in De Pauw University, 163 are majors in the School of Music, an increase over last year.

Striking Welsh Miners Seek Musical Diversion

LONDON, Oct. 2.—The coal strike in Wales has caused the miners and their families to fall back upon music as a form of recreation. A recent visitor to the Rhondda Valley writes as follows to the *Morning Post*: "There are seventy amateur bands in South Wales, and I saw as many as twenty-five of them along twenty miles of the Rhondda Valley roads this morning. Their instruments are wonderful to behold and fear-some to hear. The costumes are amazing. Two or three of the bands I saw would have graced any carnival procession. The men and girl members of one were cleverly made up as apaches, those of another as Spanish bullfighters, and those of another as Cubans. It is all treated with the utmost seriousness. Jazz festivals take place every day for small money prizes collected from tradesmen, who can probably ill afford it, and even a Jazz Festival Association has now been formed."

Marion Talley Opens Lincoln Course

LINCOLN, NEB., Oct. 9.—The Great Artists' Course, Willard Kimball, local manager, opened in the City Auditorium on Oct. 4 with a recital by Marion Talley, soprano, assisted by Maximilian Rose, violinist, and Emil Polak, pianist. Miss Talley was greeted by a sold-out house, stage seats being added to care for the throng. The young artist charmed by her simple manner, and won the warm approval of discriminating musicians by the beauty of her singing. H. G. K.

EMILY ROSEVELT

American Soprano



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What the Critics Said:

Ontario Co. Journal, Canandaigua, N. Y. — "... Pleasing personality and artistic manner of singing gave great pleasure. Her interpretations were decidedly effective and interesting."

Springfield Union.—"FAUST" Springfield Music Festival. "... voice of generous proportions. ... It was a fine performance."

Halifax Chronicle.—Halifax Festival. "Miss Roosevelt had her full share of the triumphs. Her voice is high and sweet and her songs altogether lovely."

Boston Transcript.—Boston Handel & Haydn Soc. "ELIJAH." "... endowed with a beautiful liquid voice which she uses with full effectiveness."

Lowell Courier-Citizen.—Lowell Masonic Choir. "... made an excellent impression. Her voice is musical, which she refrains from forcing, attaining brilliance through legitimate means. Her tone and diction were highly commendable and she was encored repeatedly."

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French Operetta Based on Schumann's Life

PARIS, Oct. 2.—A new operetta with a composer as hero will soon make its appearance. It is based on the life of Schumann and will use melodies by that composer for its musical numbers. The book of the operetta is being prepared by H. Delorme and L. Abrie.

CHICAGO'S CONCERT LIST HOLDS AUSPICIOUS EVENTS

North Star Singing Club, Marjorie Montello and Abraham Alt Heard in Programs of Interest

CHICAGO, Oct. 9. — The North Star Singing Club, composed of Chicago men of Swedish descent, sang in Orchestra Hall, Oct. 3, under the leadership of Joel Mossberg. This was the club's first appearance here since its recent tour of Sweden. The men sang with marked beauty of tone and extreme finish. Marie Sidenius Zendt, Chicago soprano, delighted a large audience when she sang "Qui la voce," and a group of Swedish songs. Her voice retains the warmth and lustrous tone which distinguished her before she temporarily retired from the concert platform two years ago. Charles Lurvey was her accompanist.

Marjorie Montello, a young Chicago soprano equipped with a remarkably fine voice, made her formal debut in the Studebaker Theater Oct. 3 under favorable circumstances. Miss Montello handles her voice with unusual intelligence, and sang a long and exacting program with notable mastery of technic and style. One of her songs, which attracted unusual interest, was Eleanor Everest Freer's setting of a poem by Edith Rockefeller McCormick, "How Do We Know?" Many flowers, much applause and several extra songs were evidences of an auspicious first appearance. Edgar Nelson was the accomplished accompanist.

Abraham Alt, organist of the Bolshward Cathedral of the Netherlands, played in Orchestra Hall, Oct. 7, listing the Prelude to the Lord's Prayer, and the C Major Fantasy of Bach, Mendelssohn's First Sonata and other music. He also played some interesting arrangements of psalm tunes from his own pen. At intervals in the program, a large audience joined in singing the psalm melodies incorporated in the music by Mr. Alt and by other composers. His performance, like his own compositions, suggested the marked scholarly trend of his mind, and was noteworthy for an elevated simplicity of feeling.

EUGENE STINSON.

CHICAGO.—Hubert Schmit, manager, has resigned as manager of the Woman's Symphony of Chicago.

An American Singer Comes Home Again

HARRIET VAN EMDEN has come back to New York. Several years ago she made her debut here, won the unanimous praise of the critics. Then she disappeared as far as the United States was concerned, went to Europe, won success after success in Holland, where her people originally came from, in Berlin, Hamburg, Frankfurt, Dresden, Leipzig, Prague, Budapest, Copenhagen,

they were mostly just crude business men. They had no culture of their own and did all they could to stamp the ancient Javanese culture out of existence. But things are different now. There is a very cultivated European colony and the Javanese themselves are allowed their own cultural pursuits. And truly it is a wonderful old civilization, one of which we have no comprehension. Such musical appreciation, such a highly developed sense of rhythm, the beautiful liquid movements of their dances, the symbolism that is the very backbone of their existence.

There are a hundred tales, of Djocjakarta, where she was so wonderfully received, of the Sultan there with his twenty-odd secondary wives, who had his Javanese orchestra give special performances for her, of the wonderfully intricate batik costumes, of the innumerable symbols, the sacred ox, the turtle, the birds.

That a person whose observations are so keen, whose research instincts are so fully developed, should present interesting, unusual programs is to be expected. In Europe Miss van Emden has created works by such composers as Casella, Braunfels, Rudolf Mengelberg. In her first Aeolian Hall recital she will sing early Schubert arias, little known ones, settings to the old Italian poems of Metastasio, some Brahms, perhaps, Schumann, little known Handel things that she dug up in the Berlin library, and three songs in manuscript dedicated to her by Rudolf Mengelberg.

So will Harriet van Emden start her concert season. She has already begun teaching activities, goes for two days a week to the Curtis Institute in Philadelphia where she is associated with Marcella Sembrich, her former teacher.



Harriet van Emden

Stockholm, Amsterdam, London, all over Europe in recital and with leading orchestras.

Reports of her achievements have come back here, for Harriet van Emden is an American, born in Milwaukee. But America has had to wait. Now she is back, to make her home here. Two recitals have been announced already for Aeolian Hall, one for the evening of Oct. 30, one for Nov. 20.

Singers, especially those whose tours have taken them into such far-away places as Miss van Emden's, have experiences as varied as the patches in a multi-colored quilt. To many of them, however, a concert in Cuba differs little from a concert in California as far as their own reactions are concerned. The audience arrives, the singer steps on to the stage, produces her wares and that is all there is to it. Harriet van Emden sees things differently. Each new place adds to the sum total of her experiences, makes her so much the richer.

Last summer saw her in India and Java where she gave nineteen concerts in two months. She has come back with a fascinating store of impressions.

"When the Dutch first went to Java,

Police Chorus Is Formed in Providence

PROVIDENCE, R. I., Oct. 9.—Formation of a Providence Police Chorus was recently begun under the direction of Al Mitchell, leader of the Arcadia Orchestra. Personally canvassing for singers, Chief William F. O'Neil found twenty-five policemen ready to join the choir. The Police Chorus will make its first appearance at the coming ball of the Providence Police Association. It is expected that officers of the law may also take steps to form an instrumental organization.

SCOTS VISIT GLASGOW

Orpheus Choir Gives Delightful Concert—Other Artists Appear

PITTSBURGH, Oct. 9.—The Glasgow Orpheus Choir sang in Carnegie Music Hall on Oct. 5 under the direction of Hugh S. Robertson. This concert, which was sponsored by Clan Cameron, O. S. C., was delightful.

Dr. Charles Heinroth, organist and director of music at Carnegie Institute, opened his season of free organ recitals on Oct. 2.

Cass Ward Whitney gave a song recital in the P. M. I. Auditorium on Oct. 5. His program was ably constructed, and he was received with enthusiasm. The accompanist was William H. Oetting. Ralph Federer assisted with excellent piano solos.

The Pittsburgh Musical Institute has announced an innovation. In recognition of serious study, the Lechner and Schoenberger Company will award a Chickering grand piano to the student in any department who, in the opinion of competent judges, makes the most satisfactory progress during the year. The Institute offers, as second prize, a tuition credit of \$100; and, as third prize, a tuition credit of \$50.

WM. E. BENSWANGER.

WATERLOO, IOWA.—A private music kindergarten has been opened by Helene H. MacDonald, Fae Collins and Mrs. Bert Williams.

Bergamo Hears Pizzi Opera, "Ivanina"

BERGAMO, Oct. 1.—A new opera, "Ivanina," by Pizzi, was recently given here with a popular success. The cast included Mari Capuana, in the title rôle; Augusta Oltrabella, Giuseppe Radaelli, tenor, as the hero; and Vincenzo Guicciardi.

VOCAL COACH

Some of those who have and are now coaching with Mr. Hageman are:

Frances Alda, Paul Althouse, Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Emmy Destinn, Claire Dux, Olive Fremstad, Geraldine Farrar, Amparito Farrar, Anna Fitzlu, Lucy Gates, Alice Gentile, Mary Kent, Louise Homer, Florence Hinkle, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Maebeth, Ruth Miller, Greta Masson, Luella Melluis, Marie Morrissey, Margaret Ober, Irene Pavloska, Marie Rappold, Renée Thornton, Marola VanDresser, Pasquale Amato, Lusa Botta, Alexandre Bonel, Rafael Diaz, Orville Harold, William Wade Hinshaw, Herman Jadowker, Ricardo Martin, Giovanni Martinelli, Reinald Werrenrath, Basil Rudydasi, Antonio Scotti, Johannes Sembach, etc.



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NEW YORK, OCTOBER 16, 1926

THE WASHINGTON FESTIVAL

THE second festival of chamber music which has just been held in the Library of Congress carried on notably the traditions established by the Berkshire festivals, which drew musicians to Pittsfield for many successive seasons. Undoubtedly the change of locale has been accompanied by a corresponding alteration in the atmosphere of the festivals, a more official air having replaced the delightful informality of the assemblages at the Temple of Music among the Massachusetts hills. The quality of the music presented and the standards of performance are the same, but the transposition from country to city has wrought a subtle mutation in the group feeling of the audience; a tinge of urban impersonality is perceptible.

The munificence of Mrs. Elizabeth Sprague Coolidge, not only in supporting the festivals all these years but also in presenting to the nation the concert auditorium in the Library of Congress and providing a permanent endowment for its maintenance, has indebted to her all who have at heart the cause of music in the United States. One may surmise that her selection of Washington as the home of the annual festivals was not unconnected with the hope and belief that the Federal Government will eventually give to music the official sanction and encouragement which it has hitherto avoided.

By the mere acceptance of her gift, Congress has not committed itself to any definite policy of fostering music. The negative attitude of the legislative

body has been emphasized by the fact that the Library of Congress, with its many valuable and rare autograph manuscripts of compositions and its fine collection of scores, remained unprovided with a concert hall until such time as the generosity of an individual supplied that lack. It would be a courteous gesture on the part of those who control the national purse-strings, if they were to make an appropriation for concerts in the new auditorium under Federal auspices.

Diplomats and attaches must have long wondered that our National Capital is so little representative of the intense musical activity of our country. The chamber music festivals will not in themselves greatly change conditions, but they may be optimistically regarded as an entering wedge.

A QUADRICENTENNIAL

THE musical world celebrates this year the four hundredth anniversary of the birth of Giovanni Pierluigi da Palestrina. Although unmarked by popular demonstrations, the quadricentennial of the great composer of religious music is the occasion for musicians and music-lovers to pay homage to a genius whose works endure perennially because they are based firmly on universal and absolute principles of beauty. The changing styles of succeeding centuries have not demoted his music, which has the deathless quality of sincerity and nobility.

Since Palestrina's day, instrumental music has developed from simplicity to complexity. Old instruments have been modified and made capable of new sonorities, new instruments have been invented, and orchestral technique has reached a variety of tone color and a subtleness of expression far beyond anything dreamed of in the sixteenth century. But the instrument for which Palestrina wrote, the human voice, is the same today as it was then; its timbres have not been altered, nor have any fresh tints been added to it. Palestrina's masses and motets, magnificats and litanies sound today as they did when first heard in the basilicas of Rome.

The complexity of modern instrumental technique is such that a composer with very little to say can so ornament and embellish his themes as to hide the poverty of his thought. A symphonic poem may be only a mannequin of wax, clothed in silken and velvety tones, but lifeless beneath the textures. A composer who writes for vocal instruments alone cannot cover up his vacuities in this way. Vocal technique has altered so little that were Palestrina alive now, he would probably be writing in much the same manner that he employed.

Whatever the personal character of Palestrina may have been (and we are told that avarice and servility were among his faults), his music is ennobled by religious feeling in its purest manifestation. The sincerity of his faith illumines all his works; it was the spring of his inspiration and his technical invention and the force that gave his eloquence dignity and nobility. In him culminated the period of strict simple contrapuntal composition in the Gregorian modes, and within the limits of church music a cappella he reached perfection.

Palestrina's works, monumental both in quantity and quality, were not his only legacy to the world. His genius flowered at a crucial point in the history of church music, and it was his Missa Papae Marcelli which determined the College of Cardinals to abandon definitely the proposed plan to banish polyphonic music from the church service.

AMONG the many answers to Ernest Newman's recent onslaught on jazz is one by John Erskine, who suggests in the *New York Herald Tribune* a reason for the vogue of syncopation. "Jazz at the present moment," he says, "is perhaps a popular revenge on music for forgetting to express all it has to say. In music the popular impulse is always for rhythm, first of all, then for melody, then for harmony. If your learned and traditional musician gets the cart before the horse, the popular demand will rise for enough rhythm to re-establish the balance, and for a while we shall have an orgy of isolated rhythm or jazz. Either the traditional composers will meet the new vogue rather more than half-way or the vogue will get on very well without them. Nothing will remain for them but to mourn the bad taste of the age."

Personalities



A Family Party Breathes Contentment

Ossip Gabrilowitsch does manage to snatch a few moments between his manifold activities as pianist, composer, and conductor of the Detroit Symphony. In those moments, as in that pictured above, it is reasonable to suppose that Mr. Gabrilowitsch most enjoys a quiet chat with Mrs. Gabrilowitsch, celebrated as Clara Clemens, and their daughter Nina.

Case—Harriet Case, soprano, devoted much of the holidays she spent on the Chicago North Shore to her favorite pastime of archery. Such is her skill that a bull's eye is as easy a mark as a high C.

Newell—Bernice E. Newell, Tacoma artist course manager, was appointed by the Civic Committee of her city to accompany "Miss Tacoma" (Dorothy Rothermel) to Atlantic City for the national beauty contest.

Hackett—The Worcester Festival week turned out to be a sort of "old home week" for Charles Hackett, tenor. Mr. Hackett was soloist there. Worcester is his old home town.

Poore—Not every publicity man in the musical field can boast of being a practicing musician. But Charles Poore, publicity director for Haensel & Jones, is an exception. Recently he appeared as director and cellist in Carnegie Hall, at a Labor Sunday service.

Zirato—Bruno Zirato recently returned to New York after a season at the Colon Opera House in Buenos Aires as assistant to Ottavio Scotti, impresario. Mr. Zirato will again be associated with the Colon Opera next season and also the San Francisco Opera, of both of which he is now the New York representative.

Moss—Nora La Mar Moss, contralto, enjoyed the quiet and serenity of the Missouri countryside on the farm of her grandfather, the late Judge John La Mar, near Belton, before making an early return to her profession this season. Earlier in the summer she coached with Richard Hageman, in Chicago, preparing concert programs for the season.

Chamlee—Mario Chamlee, Metropolitan tenor, who is now on a western tour, is appearing in joint programs with Mrs. Chamlee (Ruth Miller). Mrs. Chamlee appears with her husband in the St. Sulpice Scene from "Manon," which closes their program. Mr. Chamlee being *Des Grieux*, Mrs. Chamlee *Manon*. This number is sung in costume.

Lewis—Mary Lewis's appearance on the screen in connection with the third Vitaphone feature will not be her motion picture debut, for once upon a time she played in pictures for a brief period. She has just recorded "Carry Me Back to Ole Virginny" and "Dixie" for presentation. A specially designed setting was built for the background for Miss Lewis's numbers.

Ponselle—If you can't go to Nature, make Nature come to you. That is Rosa Ponselle's motto. The Metropolitan soprano, whose operatic season imposes city residence upon her, has moved to a garden apartment on the top floor of a new building at Eighty-first Street and Riverside Drive. With her apartment come the exclusive rights to the roof, a broad promenade, with vistas of the Hudson on three sides. On this roof Miss Ponselle has constructed a veritable fairyland of shrubs and flowers.

Robertson—Native habits were not forgotten when the Glasgow Orpheus Choir reached these shores, for on the afternoon of Oct. 4, just before the choir's Carnegie Hall debut that evening, the members were tendered a tea by the English Speaking Union. On Saturday, Oct. 10, Hugh S. Robertson, founder and conductor, and Mrs. Robertson were honor guests at a luncheon at the Town Hall Club, given by the Greater New York Federation of Churches, the Hymn Society, and the National Association of Organists.

Point and Counterpoint

By CANTUS FIRMUS, JR.

Giving the Under Dog a Show



HERE was once a wisecracker who got off a wheeze about mills that grind slowly. These mills, to which we have always been irretrievably addicted, are grinding again, bringing to the top of musical criticism the under dogs who never have had a fair show. Of course, the *vox populi*, otherwise known as the general public, hasn't realized this yet, but will when our new form of reviewing becomes the rage—as is shortly to be the case. Following are some specimens, by means of which we scoop all the erudite critics on the most reputable journals.

The best piano accompaniments heard in many a moon were enjoyed in Carnegie Hall last night, when Gianni Secondo appeared at a song recital which included lieder, operatic arias and modern compositions. From the commencement of the program to the end thereof, Mr. Secondo's playing was the perfection of taste, digital dexterity, skill in the use of both pedals and imaginative insight. His understanding of Beethoven is phenomenal, his interpretations of Grieg and Brahms intensely uplifting. Numerous ovations were accorded him at the end of each group. Mme. Amneria de Ravenswood was the soloist.

Pattore Sings "Countess"

Something of a sensation was aroused at the Opera last night by the superb singing and acting of Melbisa Pattore in the rôle of *Countess Ceprano* in "Rigoletto." Possessing a clear, flute-like, resonant, dramatic voice, produced with the utmost facility and controlled with the surest method, Mme. Pattore easily dominated the first act. For once, the infatuation of the Duke was explained. Every note rang through the house like a trumpet call, vibrating with touching tenderness and colored with the most delicately-tinted nuances. Also in the cast were Emilia Silenzia, who had the rôle of *Gilda*; Carlo von Wurtzel, cast in the part of the Duke, and Heinrich Spatelli, appearing in the title rôle. Carmeto Zingelli assisted as conductor.

A Magnificent Piano

The center of interest at the recital which drew a record audience to Aeolus Auditorium last night was the magnificent piano, heard for the first time, which is a product of the Forti-Clavicordo Company. Tonally, it has a sonority equalled only by the great master pianos of the age when strings were a novelty, when stools were built without screws and lids could only be lifted by the combined efforts of three attendants. Every shade of orchestration was brought forth with a clarity of unsurpassing sweetness; the rack is graceful in design; the keys have the ivory you love to touch. The pianist was Enno Poundervic.

New Fire Extinguishers

IN the good old days of opera, when tenors never sang a lower note than high B Flat and *Lucia* got mad twice every night, it was the easy duty of every prima donna to prevent a panic over fire at least once in her press

agent's exposition of her powers. It was quite simple, often thus resembling the diva herself. An alarm of fire would ring through the house. Terror on the part of the audience would ensue, followed by a concerted rush toward exits and in the direction of places where no outlets were indicated.

Only the star would remain calm and unmoved. Yet not altogether unmoved, either, for gracefully would she advance to the footlights, fling wide her arms in an all-embracing gesture of tenderness and softly give voice to the opening notes of "Home, Sweet Home," or "Under the Daisies."

Forgotten then the crackling flames, the danger of imminent sizzling; paramount the entrancing beauty of the immortal melody; all-compelling the ethereal velvet of the singer's tones. One and all would stay riveted to the spot, not to budge an inch until, the fire thoroughly extinguished, or spent, they returned to their seats to hear the completion of the opera.

Time, however, brings changes. Today, we are credibly informed, it is possible to "extinguish a sensitive flame with a high-pitched tone of the human voice." In fact, it has been done, and over the radio, by Charles Kellogg, a celebrated imitator of bird notes. This may be, doubtless is, less complicated than the methods formerly employed in dealing with cases of fire; but, also, how infinitely less thrilling.

Mistaken Identity

A MAN with a severe toothache entered a building in which he was told a dentist had an office. Hearing shrieks from an upper floor, he trembling mounted and rapped on the door through which they resounded.

"Please, will you extract a tooth?" he asked of the man who answered. "Some mistake," was the answer, "I'm a singing teacher."

Unfortunately

THE Prodigy's Mother: "Of course, I know she makes little mistakes sometimes, but, you see, she plays entirely by ear."

The Prodigy's Uncle: "Unfortunately, that's the way I listen."—*Passing Show*.

WHY doesn't some pianist give a recital on a dumb piano?

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

A Song Wanted

A correspondent asks for the words of a song called "The Blue Kerchief." The first stanza is as follows:

I saw a sweet maiden trip over the lea
Her eyes were as lodestones attracting
of me
Her cheeks were the roses that Cupid
lurks in
With a bonny blue kerchief tied under
her chin.

If any of our readers have the remaining verses, will they kindly send them to the Question Box Editor?

About Patti

Question Box Editor:

Will you please give a brief critical estimate of Patti's place in history? I have heard it said that she was "not a musician," that her phrasing was inartistic and that she sang without thought, generally learning her rôles by ear. On the other hand, she is frequently spoken of as having been a fine musician.

H. T.

Albany, N. Y., Oct. 9, 1926.

The Question Box Editor, never hav-

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ing heard Patti, can only give second-hand opinions in the matter. Patti undoubtedly had a fine natural voice, but her greatest advantage was that she lived, moved and had her being from her birth not only in a musical atmosphere but also in a music-teaching atmosphere, and probably was never allowed to sing an incorrect tone from the moment she was born. Her phrasing and indeed all the mechanics of musicianship were probably above reproach, but one cannot help questioning the artistic breadth of any singer who cared so little for the result of a performance as never to attend a rehearsal and whose repertoire was an extremely limited one.

A Beethoven Piece?

Question Box Editor:

Did Beethoven ever write a piece called "Easter Morning"?

LUIS SANCHEZ.

Havana, Oct. 6, 1926.

No such work is listed in the catalogue of Beethoven's works in Grove's Dictionary of Music and Musicians. Is it possible that you may mean Rimsky-Korsakoff's "Russian Easter"?

Concerning Offenbach

Question Box Editor:

What standing have the operas of Offenbach at the present time?

D. J. G.

Detroit, Mich., Oct. 10, 1926.

They are still sung in France, some of them, that is, and a few are given elsewhere from time to time, but Offenbach, like the Second Empire for which he wrote, is a thing of the past. Even "Tales of Hoffmann" has not sustained the interest it created when revived here in 1907.

Coleridge-Taylor

Question Box Editor:

Was Coleridge-Taylor, the English composer, a Negro? DRAYCOTT.

New York City, Oct. 10, 1926.

He was a Mulatto, his father having been a full-blooded Negro from Sierra Leone, educated in England, and his mother an Englishwoman.

???

Piano Duets

Question Box Editor:

Please list a number of piano duets, not arrangements. AMORY.

St. Paul, Minn., Oct. 7, 1926.

"Leaves From My Journal," "Italian Love Tale" and "Genrebilder" all by Heinrich Hoffman; "Serenades," by Wrede; "Pictures From the South," Nicodé; "Hochzeitsmusik," by Jensen; "Grosse Sonata by Rheinberger." "Operelette Without Words," Hüller; "Gnomens-reigen," Kündiger; "Norsk Melodies," Xaver Scharwenka; "Duet Sonatas," Mozart; "Baltic Shore Suite," Wilm; "Spanish" Dances and "Polish" Dances, Moszkowski.

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Apella Photo

BOSTON, Oct. 9.—Dorothy George, mezzo-soprano, whose debut recital in Jordan Hall last October attracted attention by the rare character of her program, and the vocal charm and perception found in her treatment of it, will give her second recital, Tuesday evening, Oct. 26, again with Reginald Boardman as pianist. Miss George's voice is one of growing power and beauty, as was shown by her mid-winter appearance as soloist with the People's Symphony and her engagement in May for the part of *Laura* in the first performance of "La Gioconda" in the East in concert form, given under George Sawyer Dunham at the festival in Keene, N. H. This season Miss George will be under the management of Aaron Richmond. Among the first appearances she will make for him will be recitals for the St. Botolph Club, Boston, and for the Artists' Course in Norwich, Conn. Miss George, who is the wife of Arthur Wilson, Boston teacher of singing, has been under her husband's tutelage exclusively for four years, both in vocal technic and in interpretation. **W. J. PARKER.**

Friedman Scores as Copenhagen Soloist

Ignaz Friedman, pianist, scored a success in his opening concerts of the season, three orchestral appearances in Copenhagen on Aug. 25 and 27 and Sept. 2. After touring Roumania and Jugoslavia, Mr. Friedman will divide a crowded season between Europe and America, his American season extending only from Oct. 22, when he gives his first concert in Cleveland, to Jan. 15, when he will leave for further European engagements. Before returning he was to play in Budapest on Oct. 5 and 6, in Prague on Oct. 7 and in Dresden on Oct. 8. Mr. Friedman will appear in recital in New York in Aeolian Hall on Oct. 30. He has added to his already long list of piano arrangements a new piano part for the Caprices of Paganini, which will be published by the Universal Edition.

Cincinnati Connoisseur Gives Clarinet Musicales

CINCINNATI, Oct. 9.—Clarinets from the smallest to the bass clarinets were heard in ensemble at the home of Mr. and Mrs. Burnet Tuthill recently. Mr. Tuthill is himself a clarinetist of considerable ability. The Sonata for Piano and Clarinet by Daniel Gregory Mason is dedicated to him. Mr. Tuthill played with Mrs. Thomie Prewett Williams the Brahms Sonata for Clarinet and Piano in a delightful manner. **P. W.**

Gives Faculty Recital at Tallahassee

TALLAHASSEE, FLA., Oct. 9.—Margaret Dow, lately appointed assistant professor of theory and organ at Florida State College for Women, opened the season of faculty recitals with a vesper organ program on Oct. 3.

Boston Activities

Oct. 9.

Paul Shirley appeared in a lecture-recital at the Walnut Hill School in Natick on the night of Oct. 2; Howard Goding played piano solos. With Marjorie Warren Leadbetter, soprano, and Mr. Goding, Mr. Shirley appeared with his viola d'amore before the Music Club of Newport, R. I., on Oct. 4.

At the Lasell Seminary, Auburndale, Mass., the first program in a series of five educational concerts was given on Oct. 5, when Mr. Shirley conducted his orchestra of leading members of the Boston Symphony. These concerts have been so successful that, although the series has been enlarged this season, five additional concerts will be given on the evenings following the scheduled afternoon performances.

James A. Ecker, conductor and composer, has been appointed director of the Boston College Musical Clubs to succeed T. Francis Burke, who resigned recently. Mr. Ecker assumed his duties on Oct. 4, when he conducted the first rehearsal of the band in preparation for the Fordham game on Oct. 12. Glee club rehearsals at Boston College will be commenced within the next two weeks. At the conclusion of the football season an orchestra will be organized.

A series of fortnightly concerts is being arranged by Mr. Douglas, moderator of the clubs, in addition to the annual Jordan Hall musicale and the joint concert with Holy Cross. The officers are Francis A. Tondorf, president; Thomas C. Heffernan, vice-president; Martin E. Griffin, secretary, and Francis X. Merrick, business manager.

Agide Jacchia, conductor of the Boston Symphony "pops" for the last eight years, until his resignation in the summer, returned this week from a trip to Italy. Aside from his directorship of the Boston Conservatory, which is functioning with full classes, Mr. Jacchia has interesting plans for the season.

George Sawyer Dunham, who heads the music department of Lasell Seminary, Auburndale, Mass., and who is conductor of the Choral Club at Keene, N. H., was recently appointed to the directorship of the Fitchburg Choral Society, formerly held by Agide Jacchia. He plans to begin rehearsals early in November.

Mr. Dunham had personal charge of the series of summer concerts given at Edgar Davis' summer residence, "The House on the Sands," Buzzards Bay, Mass. Among the artists to appear at the closing concerts were Mabel Garrison, soprano; Richard Crooks, tenor; Claire Maentz, dramatic soprano; Sophie Braslau, contralto; Emma Roberts, contralto; Gladys de Almeida, soprano; the Meistersingers; Alden Davies, tenor, and Rose Zulalian, contralto.

Priscilla White, teacher of singing, opened her studio last week after a summer spent in the lake region of Wisconsin. Miss White's associate teacher is Leslie Kyle.

Mabel Parkes Friswell, soprano, has been engaged as soloist by the Roxbury Women's Club for a musicale to be given Oct. 15. She is also making regular radio appearances for Station WNAC Women's Club concerts. Miss Friswell recently sang at the Faulkner Hospital Nurses' Home.

Anne W. Whittredge, teacher of singing, opened her studio, Oct. 5, after a

summer spent on her farm at Rindge, N. H. Many of Miss Whittredge's pupils are holding responsible positions in and around the city. Ethel Woodman, contralto, is soloist in the Beacon Street Baptist Church; Mrs. Robert S. Weeks, president of the Brookline Musical Club and secretary of the Chromatic Club, has appeared in several important concerts; Matilda Graumann, soprano, has been heard with Walker Chamberlin, bass-baritone, in radio concerts and is soloist in the East Boston Unitarian Church. Ada Bonelli, soprano, is soloist in the Medford Congregational Church.

Edna Squires, soprano, pupil of Minnie Stratton Watson, has been chosen soloist of the Unitarian Church, Norwood, Mass.

Marie Duma, teacher of voice, has returned from Rockport, Mass., where she spent a good part of the summer, and also from Philadelphia, Washington and New York. She opened her studio this week with a large increase in pupils.

The Pianoforte Teachers' Society of this city will hold its initial meeting of the season in the Pierce Building, Monday, Oct. 11. The following board of officers will serve for the ensuing year: Jane Russell Colpitt, president; Mrs. Harry Wiley, vice-president; Marion Whiting, secretary; Alice Cunningham, treasurer. The following directors, with the above officers *ex officio*, are Catherine Morton, Frances Rollins and Alice Hall. The society promises many interesting programs for the coming year.

W. J. PARKER.

Season Opens in Sheboygan, Wis.

SHEBOYGAN, WIS., Oct. 9.—The season was opened with a dedicatory program, played on the new high school organ by J. Lewis Browne of Chicago. Dr. Browne played music by Bach, Brahms, Franck and modern composers. Several of his own works were included and were well received.

A concert for the benefit of the G. A. R. was given in the Guild Hall, where appeared Mrs. E. J. Barret, soprano; Arthur Imig, baritone; and Walter Willhnganz, violinist.

Rehearsals of the Sheboygan Symphony have started. The first concert of the eighth season will take place on Dec. 2 under the direction of Theodore Winkler. A string quartet is being organized with Mr. Willhnganz as first violinist. **W. W.**

Madeleine Keltie to Sing in Egypt

Madeleine Keltie, American soprano, will be heard in twenty performances of opera in Cairo and Alexandria this season, according to advices from Milan. Miss Keltie, who has appeared in Paris, Rome and other European capitals, is to arrive in Egypt in November. She will appear in ten operas, singing leading rôles, four in French, and the remainder in Italian.



Photo by Winkham

BOSTON, Oct. 9.—Intimate friendship with the late Alexander Graham Bell, inventor of the telephone, and Mrs. Bell, has been a happy experience in the life of Jean Macdonald, mezzo-soprano, who paid a touching tribute to the memory of Mr. Bell by singing at his funeral in Baddeck, N. S. Miss Macdonald is a native of Grand River, N. S., and came to Boston several years ago. She is a pupil of Rose Stewart, and has sung under the baton of the following conductors: Emil Mollenhauer, George Sawyer Dunham, Georges Longy and Eusebius G. Hood. She was chosen by Mr. Longy to sing the title rôle in Debussy's "The Blessed Damozel" at a Macdonald Club concert in April, 1925. She made her New York and Boston debuts last season and was favorably received at each. Her repertoire comprises over 1000 songs, several hundred of which she has memorized. Miss Macdonald has many important engagements for the near future. Chief among these is her Montreal recital in November under the management of Aaron Richmond. Miss Macdonald is on the faculty of the Academy of Speech Arts, this city. She plans later to study in Paris, specializing in modern French songs. **W. J. P.**

Wisconsin Artist Returns from Paris

APPLETON, WIS., Oct. 9.—Gladys Ives Brainard, pianist and a member of the faculty at Lawrence Conservatory, has returned from spending the summer in Paris. She studied there under Wanda Landowska and Arthur Shattuck.

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A Plea for Standard Vocal Terminology

LONDON, Sept. 31.—A plea for a standard vocal terminology has been filed by Rodney Bennett in the *London Sackbut*. Says he, in part:

"I recently argued that books on singing usually miss lucidity for want of a regular and systematized terminology, and suggested that the use of standard phonetic symbols would help. Their efficacy would be increased by uniformity in the description of such things as classes of vowels and types of tone. At present, some writers invent descriptive epithets, sometimes well, sometimes badly. Others adopt more or less conventional terms, but with a personal interpretation, so that the original sense, if any, is lost or modified. Finally, there are in common use terms which are intrinsically bad because they are misleading.

"The following note does not pretend to be exhaustive. Merely to enumerate half the queer terms to be found in the books would fill an article. Neither does it supply a new terminology. That is not a one-man job. It merely cites sample anomalies and draws an obvious moral.

"For example: vowels are frequently referred to as back, front, long and short. These are quite sensible descriptions, but they are often so used as to obscure their original import. A long vowel is merely a prolonged vowel, a short vowel one that is not. Any vowel can be long, any vowel short. It is a mere matter of duration. Yet one frequently finds reference to 'long ā as in 'pass,' short a as in 'cat,' and so on, which show that length has been confused with quality or dimension. It is true that in speech we prolong some vowels more frequently than others, and some, as the neutral e, not at all; but since, with the addition of notes, all are liable to extension, it is obviously pointless to label this one or that as typically long or short. But this particular muddle matters little since it is not dangerous.

"Back" and "Front"

"This cannot be said for the terms 'back' and 'front.' Originally they were clear enough. A back vowel has the back of the tongue as its internal molding factor, a front vowel, the front. So far so good. But, unfortunately, the word 'back' has other associations. Suspecting that these might lead to dangerous misconceptions, I asked a class of fifty university students in phonetics for a written definition of back vowels. More than half defined them as vowels made in the back of the mouth or throat. This is, of course, an absurd distinction, since every sound comes that way. That does not matter. What does matter very much is that such vagueness leads to the active misconception that such vowels are located or placed far back in the mouth, an idea diametrically opposed to the first principle of tone-placing. However logical it may be, any term which thus leads to misconception, even in the unthinking, should obviously be scrapped. The term 'front' should be confined to placing, and new ones devised to designate the various molding operations of the tongue.

"A similar overlapping occurs in the use of the terms 'close' and 'open,' which

Contemporary Books on Singing Miss Lucidity, Says London Author—Uniformity Suggested for Description of Classes of Vowels and Types of Tone

are employed, firstly, by phoneticians to refer to the vertical dimensions of vowels, and, secondly, by teachers to describe types of tone. The first use is unobjectionable. Close vowels such as i and u have the minimum space between tongue-surface and hard palate, open vowels (e, g, a and æ, ah and cat), the maximum. (The terms half open and half close are also used, which, though perhaps unnecessarily fine distinctions for the singer, are plain enough.) It may be noted in passing that 'close' is a better term than 'thin' used by a recent writer, for though i may possibly be described as thin, u certainly cannot.

"Muddling" Terms

"But the use of these two terms to describe tone is less innocuous. We are advised that the throat must be open, but that tone, particularly in the upper register, must be close; that whereas the open throat is right, open tone is wrong. What a muddle! 'Open,' applied to mouth and throat, is plain enough, but applied to tone, it is not. Open tone, that anathema, is produced when the tone-column is directed too low: it may be called unresonated, unsupported, or newspaper-boy tone. 'Close' tone, the desirable, escapes this misdirection. But since every tone, whether high or low, must be resonated, why reserve the term 'close' for the former? Why, for that matter, use it at all? It is not even a safe word, for it suggests confinement. There is no reason why properly resonated high tones should be confined, every reason why they should not. The word 'close' has, probably, done more than anything, except breath-forcing, to induce the sort of squeezed high notes so often employed by singers under the false impression that they are safe.

"It would be possible to quote more examples, but such multiplication is unnecessary here. It should be possible for some such body as the Society of English Singers to appoint a committee to examine the matter, throw out inessential terms and those which, however originally sound, have gathered unsafe implications, and to draw up a standard system of terms with an explanation of the precise significance of each. A

Symphonic Choir to Give Beethoven Excerpt As Memorial Number

Basile Kibalchich, conductor of the Russian Symphonic Choir, will introduce a special choral arrangement of an excerpt from the second movement of Beethoven's Fifth Symphony in the choir's Aeolian Hall recital of Oct. 17 to commemorate the centennial of Beethoven's death.

MINNEAPOLIS. — Bernard Ferguson, baritone, who recently was in concert with the Minneapolis Symphony, was featured recently on the program of the State Theater.

number of new ones would have to be coined, and it would not be easy, since it is practically impossible to condense an idea into a single word, to find apt ones. But aptitude would matter little.

LONDON ADVANCES MUSIC FOR BLIND

National Institute Will Transcribe Works in Braille

LONDON, Sept. 30.—The growth of musical performances among the sightless has had a new impetus recently from the work of the National Institute for the Blind. In a recent statement, the Secretary of the Music Department, Edward Watson, makes the following report on this work:

"Many are doubtless aware of the Institute's extensive catalogue of musical works published in Braille and sold to the blind at one quarter the cost of production.

"While this provision meets the needs of most blind musicians, yet there are many occasions when a specially prepared single copy of a work is urgently required—perhaps for an examination, a church festival, a recital, or some other important musical event.

"To meet such situations the Council has decided to set apart for this particular kind of transcription work the services of two members of its staff of blind Braille music writers, provided a sufficient number of voluntary sighted readers can be found to offer to dictate

One might even argue in favor of a terminology which, like chemical formulae, would mean nothing to the uninitiated reader. He would, at least, be driven to refer frequently to his source, and so to insure the lucidity of his definitions. By all means let terms describe, if they can do so safely; but all that really matters is that, being referable to a clear and accepted definition, they should be fixed and unmistakable.

"Such a list, backed by the authority of a competent body, would be generally adopted if only because it would save words. And, above all, it would deliver us from the present chaos, which is irritating, even when it is not dangerous."

the selected works to them and so occupy their available time.

"It is a grievous mortification for a gifted and eager blind musician to be unable to rise to a special occasion simply because he cannot get a Braille copy of an essential work.

"Already a number of musical people—with the necessary leisure—have responded, and arranged to devote a definite number of hours per week to this 'Dictation' at the Institute."

California Composer Plays Own Compositions in Denver

DENVER, Oct. 9.—F. Marion Ralston, composer and pianist of Pasadena, Cal., was presented in a recital of her own compositions by Blanche Dingley-Mathews recently. Miss Ralston played about twenty of her piano pieces in varying styles. The program concluded with the first public performance of five short sketches entitled "Memories of an Old Mill," which is dedicated to Mrs. Mathews, and will soon be published. A reception for the guest artist followed the program. Mrs. Mathews, who has returned to Denver after an absence of several years in Boston, will present Mrs. Edward MacDowell in a series of lecture-lessons in the near future, the proceeds going to the Peterboro Colony.



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SURVEY OF EUROPEAN ACTIVITIES

Fontainebleau Honors Noted French Composers of Present Day with Concerts of Their Works



The Louis XV Wing of the Palace of Fontainebleau, where the American Music Conservatory is located.

FONTAINEBLEAU, Oct. 1.—The summer concerts given at the American Conservatory here have contained much of interest. A number of noted French composers appeared in programs of their works, and celebrated artists were heard.

In September Raoul Laparra, composer of the operas, "La Habanera" and "Le Joueur de Viole" was the guest of honor in a program of his works. On this program were heard his Suite, "Le Livre de l'Aurore," played by Maurice Hewitt, violinist, with the composer at the piano. This amusing work consists of a dozen sections bearing such subtitles as "Noah's Ark," "An Olden Christmas," and "The Sugar Lady."

On the same bills one heard the composer's "Missa Chantant," a suite of melodies based on Old French verses, sung by Thomas Salignac, who heads the vocal department at the school. Laparra played his "Rhythms Espagnols" and "Scènes Ibériennes" for piano; Helia Wolska sang a group of his songs to

Historic Paris Organ Is to Be Remodelled

PARIS, Sept. 29.—The organ in the Church of St.-Jean-Saint-François, situated in the Rue Charlot, is to be remodelled. This church dates from the Seventeenth Century. It occupies the site of the chapel of the Capucines de Marais, a convent founded in 1622. From this church, on Jan. 20, 1793, some kind clerics fetched a chasuble in order to hold mass for the condemned Louis XVI in the Temple. The present organ replaced one opened in 1818, which was played by a descendant of Couperin. The later organ was played by César Franck and Delibes. It will be restored by Koenig.

French Modiste's Song Wins Chance to Study

BECAUSE of what is described as her unusual promise as a singer, Simone Suprin, who was "found" in a modiste's establishment on the place Vendôme in Paris by Mary Garden, will leave behind her the life of a Parisian seamstress when she sets out for Italy to study music for a year under Richard Barthelemy, states the Paris Herald. Mlle. Suprin is nineteen years old, having been born in the Vosges mountains, near Vittel. She had been working for six years as a dressmaker, when Miss Garden discovered her.

Laparra, Aubert and Widor Participate in Lists of Their Music at Noted Summer School in Historic Palace—Pupils Appear in Programs Which Demonstrate Work Done in the Summer Just Closed, under Celebrated Pedagogues

texts by Baudelaire and La Fontaine; Amparito Periz, with the composer, played "Melodies sur des Themes d'Espagne," and the poem for orchestra, piano and organ, "Un Dimanche Basque," was given in an arrangement by Jean Batalla, Henri Libert and the composer. An address on Laparra's works was scheduled to be given by Jacques Pillois.

Aubert and Widor Concerts

Another composer to be heard in the Fontainebleau series was Louis Aubert, composer of the opera, "Le Forêt Bleue." Germaine Bertal sang a number of his songs, violin works were played by Pierre Reitlinger, and piano pieces by Jean Morel. The composer was at the piano for all these works, and gave as solo his "Sillages."

Charles-Marie Widor, the noted organist and composer, was represented by a concert of his works. Marcel Dupré played his Fifth Symphony and Symphonie "Gothique." A cycle of songs on the "Soirs d'Été" of Bourget was sung by Helia Wolska. In the "Prière" from "Pêcheurs de Saint-Jean," the composer participated, with an instrumental ensemble made up of Miss Deegan, Eva Geisinger, Irene Hubbard, Beatrice Weller and Miss McAvoy.

Thomas Salignac, the noted operatic baritone, gave a lecture-recital on "Music and the Animals"—a vivacious program, illustrated by program songs depicting the various beasts, by Pierné, Missa, Chabrier, Ravel and Caplet. Jean Clergue was at the piano.

The recital by members of the organ

class at Fontainebleau was one of the closing events of August. Heard in a classic repertoire for this instrument were Adelaide M. Lee, Louise Mercer, Elmer A. Tidmarsh and A. Iver Coleman. The young artists made excellent impressions on the fine organ in the Salle du Jeu de Paume.

Pupils Heard in Program

One of the closing programs of the summer was the "grand concert," given by the pupils of the School on Sept. 20. The event was for the benefit of the Association of Cripples and for the Musical Society of Fontainebleau. A very comprehensive program included eight-handed numbers for piano by the Misses V. Cassack, M. Malowney, M. Neubeiser and M. Mathis.

Irene Hubbard played a Corelli Adagio and a Minuet by Valentin. Henry Lynskey sang the Flower Song from "Carmen." An instrumental ensemble made up of Miss de Graff, harp; Miss Deegan, violin; Quinto Maganini, flute, and Clifford McAvoy, alto, played several works.

Florence Beresford, soprano, sang the Waltz from "Roméo et Juliette." Airs by Couperin were given by Martha Whitmore, with Paul Bazelaire at the piano. The Jewel Song from "Faust" was sung by Edith Piper, soprano. A Vivaldi Concerto for four violins was played by the Misses Geisinger, Deegan, Herring and McHaney, with John Kirkpatrick at the piano.

Loretta Yates sang the aria, "Salut, Splendeur du Jour" from Reyer's "Sigurd." Frances Hall and Louise Talma

Beethoven Home for Musicians Urged

FRANKFORT, Oct. 1.—The establishment of a home for aged musicians as a memorial to Beethoven is urged by a writer in the *Frankfurter Zeitung*. Instead of raising statues, he says, the proceeds of the numerous Beethoven festivals to be given this year should be turned over to a central committee for such an institution. The proposal has caused much interested discussion here.

Mascagni Alone to Direct Costanzi, States Foreign Report

Pietro Mascagni is to be the sole artistic director of the remodelled Costanzi Theater in Rome, according to a recent unofficial foreign dispatch. Other previous reports have indicated that Arturo Toscanini might be called to that post. The season will extend during the entire year, instead of only for a certain number of months, as previously.

Leningrad Prepares New Operas

PARIS, Oct. 2.—Reports from Russia state that the Leningrad Opera is preparing a number of novelties for this winter. The first performances in that theater of Strauss' "Der Rosenkavalier" and Alban Berg's "Wozzeck" are announced, and there will be new productions of "Fidelio" and "Die Meistersinger."

Open-Air Opera Theater Dedicated at Nice

NICE, Sept. 30.—A new open-air musical center here is the Théâtre d'Été de Miléant, which was recently opened with a performance of "Prince Igor." Comte and Comtesse de Miléant are responsible for this open-air theater. The count, who is a musician, a sculptor and an architect, made the plans and directed the erection of the building in the park of the Villa de Miléant-Vigier. The

director of the Théâtre de l'Œuvre in Paris, M. Lugné-Poe, is the art director of the new theater. The program of the Théâtre d'Été de Miléant includes for its first season the names of Gluck, Massenet, Tchaikovsky, Boito, Rimsky-Korsakoff and others.

Lehar Writing Opera on Goethe's Life

VIENNA, Oct. 1.—Franz Lehar, the prolific composer of operettas, is now at work on a score to be entitled "Frederike," in which one of the leading figures is Goethe. It aims to present the author-philosopher in his early youth. The heroine of the work is Frederike Brion, the daughter of a village pastor, with whom he had a boyhood romance.

Varied Bills for Lübeck City Theater

LÜBECK, Sept. 28.—The City Theater here is arranging an ambitious series of new operas for its winter season. Among the lesser-known works to be revived are Verdi's "Macbeth," Mozart's "Titus" and Handel's "Xerxes." The novelties will include Puccini's "Turandot," Overhoff's "Mira," Stephan's "The First Men" and Weissman's "Leonice and Lena." "Boris Godounoff" will have its first local performance.

Mainz Plans Cornelius Memorial

MAINZ, Oct. 2.—A memorial will be raised to Peter Cornelius, composer, in this city of his birth. According to recent plans, the first step toward the realization of a suitable fund will be a benefit performance of Cornelius' opera, "The Barber of Bagdad," to be given in the State Theater.

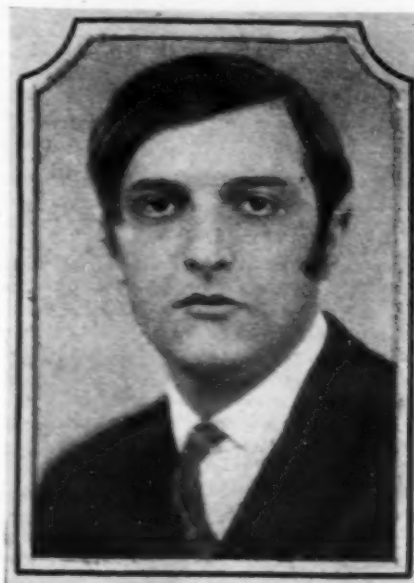
Belgian King Decorates 'Cellist

BRUSSELS, Sept. 30.—King Albert has conferred the order of the Crown of Belgium upon Maxime Thomas, well-known 'cellist.

were heard in pieces by Widor and Philipp. The aria, "Vision Fugitive" from "Hérodiade" was sung by Victor Prahl. Barbara Lull played a Paganini Violin Concerto, with Rockwood Ferris at the piano.

The Mirror Aria from "Thais" was sung by Thamzine Cox. Beveridge Webster, who won a first prize in piano at the Conservatoire this year, played pieces by Ravel and Debussy. Saint-Saëns' "Christmas" Oratorio was sung by Miss Piper, Mr. Lynskey and Mr. Prahl, accompanied by Miss de Graff, harp; Mr. Kirkpatrick, piano, and Mr. Angell, organ. The concluding number was the same composer's "Marche Héroïque," arranged for eight hands on the piano, and played by the Misses F. Stage, F. Mullen, V. Brackenreed and H. Spielter.

Vienna Fêtes Jeritza: Volksoper Will Reopen



Clemens Krauss, of the Frankfort Opera, who will be one of the conductors of the Vienna Tonkunst Orchestra this season.

VIENNA, Oct. 1.—Maria Jeritza, before sailing to resume her engagement at the Metropolitan Opera in New York, has begun her appearances in eight performances at the Vienna State Opera. The noted soprano's appearances have created, as usual, the greatest interest, and the management of the Opera has raised the scale of prices for these events. The last of these performances is "Lohengrin," scheduled for Oct. 6. Mme. Jeritza will sail for America on Oct. 13. She expects to return here in the late spring, and will probably be heard in the local première of Korngold's new opera, "The Miracle of Heliane."

Plans for the coming season indicate an upward trend in local musical life. Last season the results were rather discouraging. Now the State Opera has at last persuaded Richard Strauss to return as conductor of twenty performances, including the local première of his opera, "Intermezzo."

The Volksoper, which was faced with permanent closing last spring, when the co-operative plan of the house proved a failure, has miraculously taken on new life. It will be reopened on Oct. 15. The new leader will be Robert Volkmann. Rehearsals have already begun. The announcement of the program for the season will be made shortly.

The Tonkunst Orchestra will give an ambitious season. A Richard Strauss cycle will be a feature. Under the leadership of Clemens Krauss, Robert Heger and Hans Knappertsbusch, the following works of the composer will be given: "Till Eulenspiegel," Parergon to the "Sinfonia Domestica," "Tod und Verklärung," "Don Juan," "Ein Heldenleben," "Alpine" Symphony, "Don Quixote," "Zarathustra" and songs with orchestral accompaniment. The soloists are to include Frederic Lamond, Alfredo Casella, Albert Spalding, Paul Wittgenstein, Elisabeth Schumann and Berta Kiurina.

NEWS FROM CONTINENTAL CENTERS



Berlin State Opera Introduces New Artists and Revives Weber's "Oberon"

Anniversary Year of Composer Belatedly Marked by Performance of His Opera, in Mahler Arrangement—Branzell, Bohnen and Pattiera Heard in Italian Works—Concert Year Gains Impetus

BERLIN, Sept. 30.—The Opera theaters have shown much musical enterprise in the early autumn. The State Opera recently made its promised revival of "Oberon," which came as a somewhat tardy celebration of the Weber anniversary. The performance, it is true, was not the most brilliant. The version used was Mahler's arrangement, with recitatives instead of spoken lines. The work has been newly mounted by the scenic artist Holy.

Among the artists heard were Frida Leider as *Rezia*—a part which seems not to be ideal for her, as the part is rather too lyric for her essentially dramatic, Wagnerian voice. Others were Fritz Soot as *Huon*; Henke as *Sheramin*; Mme. Marherr-Wagner, as a sympathetic-voiced *Fatima*; Robert Philipp as *Oberon* and Mme. Guzelewitsch in the part of *Puck*. Leo Blech had considerable success with the leadership of this eerie music, and had an especially warm ovation after the Overture. "Oberon" retains its magical qualities, at least in the chorus of elves, the finale of the first act, the Storm Scene, the aria, "Ocean, Thou Mighty Monster" and the Song of the Mermaid.

The State Opera has recently introduced an artist new to its ranks, though he had made guest appearances in Berlin—Tino Pattiera, the personable young tenor from Dresden. He made his bow in "Pagliacci," giving a good characterization as *Canio*, and his voice pleasing the ear particularly in the higher ranges. In the same performance, the *Tonio* was beautifully sung by Heinrich Schlusnus. Pattiera's second rôle was that of *Manrico* in "Il Trovatore," which requires rather more sustained singing, and he was most successful in mezzavoice. Karin Branzell, of the Metropolitan, was a fine *Azucena*. Both these artists were heard again in "Carmen," where Mme. Branzell's conception of the heroine was not of the most seductive. The *Escamillo* in this performance was Michael Bohnen—the most vivid figure in the opera, though his singing was not

always exemplary. Delia Reinhardt was a *Micaela* of appealing voice and figure. Blech again conducted.

Another new member of the State Opera ensemble was introduced in Gita Alpar, the Hungarian coloratura "soubrette," who sang the *Page* in "Masked Ball." Her not large voice has carrying power and her personality proved arch and pleasing. Mr. Pattiera was the *Duke*, Mme. Leider an *Amelia* of good stature, and Mr. Schlusnus the *René*.

The concert year in Berlin is gaining great impetus with the beginning of October. The concert which was to have been given by Ottorino Respighi with Elizabeth Day, the American soprano, and the Berlin Philharmonic, had a last-minute change. Oskar Fried instead led the concert, which proved an occasion of success for the vocalist.

Dusolina Giannini, following several operatic appearances, gave a concert here in the Beethoven Hall. The large and beautiful voice of the soprano again

won her hearers completely in works of Brahms, Ponchielli and others, as well as old Italian numbers.

Roland Hayes, Negro tenor, returned to give what was announced as his only Berlin concert this season, at the Blüthner Hall. His beautiful tone was well in evidence, as were soulful interpretations of songs by Handel, Schubert, Brahms, Wolf, and also the indispensable Negro Spirituals.

The early concert season has included the opening event in the Sunday morning series at the Singakademie, given by Georg Kulenkampff, an excellent violinist, assisted by Hermann Hoppe, pianist. The artists won much success in works of Bach, Schubert, Lalo and others.

The City of Berlin has granted a subvention to the Berlin Symphony, and the organization is to give as a measure of thanks five people's concerts. One of these was recently conducted by Müngersdorf, and the events are definitely worthy ones, as they reach a public not usually attracted to the concert hall.

The Choir of the historic Leipzig Thomaskirche will make a concert tour this autumn. Among the cities to be visited will be Nuremberg, Munich, Stuttgart, Heidelberg and Darmstadt.

London Season Opened; Hanson Work Applauded

LONDON, Oct. 1.—The autumn musical season is about to open. The first event of first class importance is Josef Hofmann's recital on Saturday, Oct. 2. The first big orchestral concert is that of the London Symphony on Oct. 18; and the first Sunday Albert Hall recital is Fritz Kreisler's on Oct. 3.

The Philharmonic Choir has sent out a prospectus full of bright promise. The Te Deum of Berlioz, which was heard at the recent Worcester Festival, is to be given under Sir Thomas Beecham next year, as also Liszt's "By the Waters of Babylon." The works for the autumn concerts, to be conducted by C. Kennedy Scott, are Bach's Mass in B Minor and "Messiah."

For the Bach Choir, Dr. R. Vaughan Williams has chosen a repertoire including Bach's "Sages of Sheba" and, by request, his own "Sancta Civitas" on Dec. 17; the "St. Matthew" Passion at Central Hall on March 5; Brahms' "Gesang der Parzen," Holst's new "Elegy" for female voices, Verdi's "Stabat Mater," and Handel's "Saul."

Visit of Foreign Choir

A band of students from Berlin University is about to tour the West of England, beginning at Hereford. Their route takes in Worcester, Bristol, Wincoburn, Burford, Bedales School, Marlborough College, and the home of Dr. Bridges at Boar's Hill. The only appearance in London, apart from a visit to the German Embassy, is being arranged at St. Martin-in-the-Fields, where they will give a mid-day concert.

The director is a University professor, Georg Gotsch. They sing German madrigals, folk-songs, unaccompanied sacred works by Praetorius, Schütz, Bach, Mozart and others. Their chief mission, however, is to revive interest in Sixteenth and Seventeenth Century music and in German folk-song. They come from Brandenburg, and call themselves the "Märkische Spielgemeinde."

Several artists from America have been heard in London in the last few days. Whitney Tew, the New York singer and voice teacher, is to give three afternoon vocal recitals in Grotian Hall. The first of these was scheduled for Sept. 28, and the others on Oct. 12 and 26. Mildred Dana is the pianist for the series. Mr. Tew stresses the interpretative side of his art ably.

Elenore Altman, a pianist from America, recently gave her first London recital in Aeolian Hall, winning favorable comment for her musicianly approach to her music. Technically, she evinced many merits.

"Proms" Novelties

At the Promenade Concerts, under Sir Henry Wood, several first-rank soloists have recently appeared. Irene Sharrer played Rachmaninoff's Second Piano Concerto with much taste. Benno Moiseiwitsch was heard in Mozart's Piano Concerto, No. 20, in C Minor.

A number of British works have figured in recent bills. On a recent Saturday night, there were given J. B. McEwen's Tone Poem, "Gray Galloway," two movements from Holst's "The Planets," "Brigg Fair" by Delius, and two works of Eric Coates, "Moresque" and "Valse," written in the composer's facile and rather flippant style, and conducted by himself. Mr. McEwen's music is more introspective and atmospheric. At the same concert, Howard Bliss, a brother of the composer, Arthur Bliss, played Saint-Saëns' Cello Concerto in A Minor.

There was considerable interest in the third American work to be heard this summer—a world première of Howard Hanson's "Pan and the Priest." Mr. Hanson has here again shown his flair for modern harmonies and, although no definite program is supplied, the age-old conflict of the Apollonian and the Dionysian elements is very effectively portrayed.

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Paris Hails Garden's "Melisande" and Prepares Projects for Coming Winter

Renaissance Opera by Gustave Doret Will Have Première Next Month—Old Operas Remounted—Music Faculty for Lectures Organized—Entertainment Taxes Mount

PARIS, Oct. 1.—With the exception of Mary Garden's magnificent *Melisande* at the Opéra-Comique, the recent week has been rather undistinguished musically. The chief interest at present in this theater is centered on the forthcoming première of Gustave Doret's "La Tisseuse d'Orties" in November. The scene of the opera is Italy during the Renaissance. There are four changes of scene. The work will be conducted by Albert Wolff, formerly of the Metropolitan.

The theater is providing new settings for old works. "Manon" is scheduled to reappear in fresh dress Oct. 6. The Opéra is also providing some new sets for its most popular works—among the new ones recently installed being in "Thaïs," "Rigoletto," the Garden Scene in "Faust" and the first act of "Roméo et Juliette." The *mise-en-scène* will also be restudied, it is reported.

"Siegfried" Preparing

The Opéra's revival of "Siegfried" is now set for Oct. 11, and the rehearsals have begun for the local première of Strauss' "Chevalier à la Rose."

The concert season is soon to begin. The Concerts Ysaye will include an interesting series of recitals by noted artists, including Alfred Cortot and Jacques Thibaud.

A recent première at Royan was that of a lyric drama, "Khadoudja," with a score by Roger Jenoc and a book by Emile Roudié. The work had a considerable success, with the composer conducting.

Francis Casadesus is working on a music drama, "Glatigny," based on a play by Catulle Mendès.

Sylvio Lazzari will be represented by a number of works on Continental opera stages this winter. His "Melenis" is scheduled for a première at Mulhouse; his "Tour de Feu" is booked as a possible novelty at the Paris Opéra.

Georges Migot is completing several orchestral works, songs and piano pieces. He is also completing scores of works for flute, clarinet and harp, which, according to report, have been commissioned by Mrs. F. S. Coolidge, the American music patron.

Alfred Bachelet, composer, and director of the Conservatory at Nancy, is at work on a new opera, "Jardin sur l'Oronte," to a libretto by Franc No-



Mary Garden

hain, of "L'Heure Espagnol" fame. It is based on a novel by Maurice Barrès.

A recent promotion to Chevalier in the Legion of Honor is that of Alphonse Leduc, music publisher. M. Leduc presides over the noted house which dates back to the Eighteenth Century, and is honorary president of the French organization of music publishers.

Music Faculty Proposed

A recent proposal of interest is that for the formation of a Faculty of Music in Paris, which is designed to give more emphasis to this art in higher education. Léon Vallas is the chief mover behind this plan. He announces that, beginning in November, the Faculty will give musical lectures on the analysis of works, the history of music, musical pedagogy, general esthetics and musical criticism.

The friends of the late Erik Satie, last spring, undertook to raise a fund for the composer's tomb at Honfleur. The proceeds of the concert of his works given in Paris and another given, in July, in London, have yielded enough to pay the cost of a monument.

This summer the numerous visitors in Paris have caused the coffers of the Paris opera theaters to be filled with unusually large sums. This is reflected in the entertainment tax yielded to the State. In figures recently issued, it is revealed that all the "spectacles," musical and dramatic, during July brought in 8,139,000 francs in taxes—an increase of 1,883,000 francs over that of July, 1925.



Photo by Binder, Berlin

Heinz Tietjen, Who Has Recently Been Appointed General Intendant of the Prussian Opera Houses, as Previously Reported in "Musical America"

Walter Damrosch's Children's Concerts Will Enter Their Tenth Year This Month

In That Time Symphony Leader Has "Raised" Adult Audiences from "His Children"—Has Been Asked to Establish Similar Series in Paris

JUST ten years ago this month Walter Damrosch conceived the idea of holding symphony concerts especially for children. He felt the children would appreciate Beethoven, Brahms and Mozart as much as their elders, provided the simpler works of these masters were presented in the proper way.

How right he was is shown by reports of the Symphony Society of New York that 100,000 boys and girls have attended the Damrosch Children's Concerts since 1916.

Not only that—symphony concerts for children are rapidly becoming an institution. Even Europe is following suit. London has modeled a series of its own directly after those made so popular by Mr. Damrosch. Paris has asked him to come over and establish a similar series there, but in his own words, he felt that he "must concentrate his work on the young people of his own country."

Undoubtedly the far-sighted Mr. Damrosch realized in the beginning that this would be an excellent way of building up symphony audiences for the future. It is a fact that many of the boys and girls who came to his children's concerts ten years ago are now regular subscribers to the concerts for adults. The concerts for children have developed and are continuing to develop a new generation of music-lovers.

Speaking of his youthful audiences, Mr. Damrosch says:

"They learn to like good music when they are young and continue to like it when they are older. It may be that they do not always understand what is meant by the music, but they learn to enjoy it. One of their great and unexpected discoveries is that music can be humorous. They love the hee-hawing of the donkey in 'Midsummer Night's Dream.'

Encourages Study

"Many of them have taken up instrumental music because of the interest aroused by the concerts. And there is a great diversity in their selection of instruments. Where once a child chose between violin or piano, he now often takes up the flute, the clarinet or perhaps the viola.

"Parents and even grandparents who accompany the children to the concerts are as interested as their young charges. Many of them refuse to give up their subscription tickets to make room for a new generation of children."

It would be hard to find anyone better fitted to inspire children with a love of fine music than "Uncle Walter," as his youthful audiences call him. With an infallible instinct for the mental capacity

of children, he adapts his programs to suit his young listeners.

He first teaches them to recognize the sounds of the various instruments of the orchestra. They learn to distinguish the sound of the piccolo from that of the flute, the trumpet from the horn, the viola from the violin. Mr. Damrosch explains what there is about the music of an oboe that makes a composer write sad passages for this instrument; why the passages for the flute are light and gay; why the trombone is used for solemn effects; the trumpet for war and conflict; the kettledrum to give the effect of an impending storm.

Then in the language of a Hans Christian Andersen, he tells the story of the work that is to be played. He is a veritable Pied Piper of Hamelin, with the children following him into the mysterious recesses of the magic mountain of music.

Perhaps it is part of "Der Freischütz" that is to be played. Seating himself at the piano, Mr. Damrosch runs off a portion of the melody and begins in the tone of one about to tell a thrilling story:

"Now we are going to listen to the melody of the forest. The wild huntsman is about to appear, pursuing the stag through the trees. If you listen carefully you will be able to hear the hoofs as the deer runs, and you will hear the huntsman blow his horn. You know what a forest is like, don't you? Some people are afraid to go into a forest, because it is dark. But you and I wouldn't be afraid, would we, especially if we were holding one another's hands?" (ripples of laughter from the children).

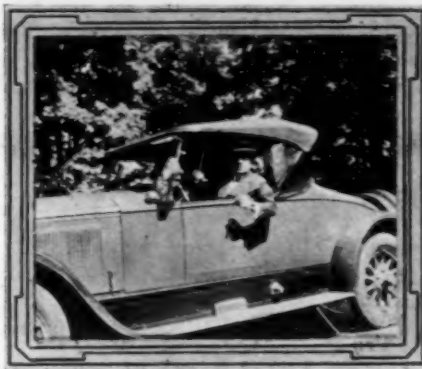
Sometimes in order to familiarize them with a certain theme, Mr. Damrosch extemporaneously composes words for it, and has the children sing them to the melody. For instance, calling a theme from the Andante of Beethoven's Fifth Symphony the "Hero Song," he arranged the following words,

Sound the trumpet and drum,
For the hero has come.
He has fought a good fight,
He has won.

Regarding these words he tells a humorous story of how one little boy went home and relayed them to his mother as,

Sound the trumpet and drum,
For the Hebrew has come.
He has been in a fight,
He has won.

Generous patrons have made it possible for the Symphony Society of New York to set aside a section of 800 free seats at these concerts for the school children of New York. Not only is every seat in Carnegie Hall taken at all



CHICAGO, Oct. 9. — Francesco Daddi, tenor, and Chicago voice teacher, spent a happy summer at Highland Park, motoring in most of his spare hours. In September he relinquished the delights of the open road, and journeyed with Mr. and Mrs. Richard Hageman to Los Angeles. Mr. Daddi, who was formerly tenor with the Chicago Opera, resumes his Chicago classes this month.

Reuter Back From West

CHICAGO, Oct. 9.—Rudolph Reuter, pianist, has returned to Chicago, after an extended vacation in the West. Besides golfing, mountain climbing and swimming, Mr. Reuter indulged in a motor tour of several points he had not visited before, traveling to the Yosemite, Tahoe and the Grand Canyon. Hiking was also one of his means of diversion. His engagements for the year include appearances in Chicago, New York, Indianapolis, Davenport, and, with orchestra, in Detroit and Los Angeles.

Orloff to Make American Début in Recital

Nikolai Orloff, Russian pianist whose début in this country has been postponed several times because of the press of engagements abroad, will finally be heard in Aeolian Hall on Oct. 28. Recently Mr. Orloff played three performances in London. His American tour will be under the auspices of the Wolfsohn Musical Bureau, Inc.

Virginia Moreno Fulfills Engagements

Virginia Moreno, soprano, is a regularly engaged artist of the WRNY broadcasting station, and also for Temple Israel of Washington Heights. Miss Moreno is booked for a series of concerts for the Y. M. C. A. and will tour the South in December.

of these concerts, but there is a long waiting list of hundreds, anxious to take the place of any who drop out or graduate to the Symphony Concerts for Young People, held by Mr. Damrosch for those from twelve to eighteen years. This latter series has been going on for twenty-nine years.

SEATTLE CONCERTS INCREASE IN NUMBER

Clubs Open Their Seasons—Gifted Artists Are Applauded

By David Scheetz Craig

SEATTLE, Oct. 9.—Karl Krueger, conductor of the Seattle Symphony, spoke recently before the Seattle Musical Art Society on "The Philosophy of Conducting."

La Bohème Music Club met at the home of Doria McGrath, and heard a program devoted to American composers, Spross, Watts, Densmore and Griffes. Participants were Violet McKay Ball, Mrs. Roderick Dunbar, Noreen Powers, Mrs. Thomas N. Fowler and Mrs. Harry Cone.

The first meeting of the Thursday Musical Club this season was held at the home of the president, Mrs. Virgil K. Hancock. The program was given by Mrs. E. T. Pope, Gladys Wheeler, Mrs. C. L. Woodmansee and Sara Van Brocklyn Knight.

Clarence Eddy, organist, has appeared in the Coliseum Theater. Four programs were given by Mr. Eddy, who attracted many music lovers.

The farewell appearance of Ebba Frederickson, who won a Juilliard fellowship in violin competitions, was demonstrative of Miss Frederickson's talent and of the good wishes of her Seattle friends. Assisting were John Sundsten, pianist, and Hattie Edenholt, accompanist. Bruch's Concerto in G Minor was the principal number.

Per Bolstad, Norwegian violinist, made a very favorable impression at his concert in the Plymouth Congregational Church. Accompanying was Elna Sundby.

A piano program was given by John Hopper at the Cornish School. Mr. Hopper's art has been enhanced by a European tour, and this recital of music by Bach-Joseffy, Beethoven, Palmgren, Schubert-Ganz, Brahms, Weber-Brahms and Rubinstein, proclaimed him an excellent performer.

Marie Gashweiler presented Lorenza Cole, Negro pianist, in an excellent program prior to Miss Cole's departure for the East to take advantage of a Juilliard scholarship. The principal offering was Beethoven's "Appassionata" Sonata.

A "three art series," being offered at the Cornish School, comprises recitals in music, drama and the dance. The opening program was Burton W. James' reading of "Cyrano de Bergerac."

Buhlig Will Give Eastern Recitals

Richard Buhlig, American pianist, will make his first appearance in this country after an absence of three years in a recital in New Haven on Oct. 17. Mr. Buhlig will be heard in joint recital with Cobina Wright, soprano, in Washington on Nov. 19, after which he will depart on a tour that will take him to the Pacific Coast.



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BUSH CONSERVATORY

Myrtle C. Gissler sang at the Wood-lawn Methodist Church, Sept. 26. George Johnson, baritone, was soloist at the Wellington Avenue Congregational Church Oct. 3. Lenore Herbst broadcast a Chopin program from Station WGN for the Woman's Club recently. The piano interpretation class to be conducted by Alfred Blumen has attracted a large enrollment of students and professionals.

AMERICAN CONSERVATORY

Scott A. Willits, violinist, and Hulda Blank, contralto, members of the faculty, are announced to appear in recital in Kimball Hall this afternoon. L. Bernice Wagner, graduate of the public school department, has been appointed teacher of music at the Western High School, Washington. Miss Wagner, when a student, won the highest honors in her class. Courses in musical history, under Henry Purmort Eames, and in pedagogy, piano teaching and aesthetics, under John J. Hattstaedt, president, began last Saturday. The ensemble class, under Adolf Weidig, opened its sessions Friday. Hans Lévy Heniot, newly appointed teacher of piano, has arrived from his summer's vacation in Europe, and will begin teaching at once. George Grammar Smith, baritone, is musical director of Station WJAZ, and soloist at the North Shore Baptist Church.

GIRVIN INSTITUTE

At the season's first faculty meeting, last Sunday, Ramon Girvin, president, outlined the policy and attitude of the Girvin Institute of Musical Arts, discussed the system of weekly class meetings and described activities in which pupils are urged to take part in connection with their regular studies. The Mothers' Club fund will be used for a projected settlement music school, which, besides its intended function, will also provide graduate students with practical training, leading to the award of a teacher's certificate. Season tickets for

an Orchestra Hall course of ten concerts have been issued.

HARRIET CASE STUDIOS

Isabel Boyd has been engaged as soloist in the First Universalist Church, of Joliet. Dorothy Whiteside, mezzo-contralto, appeared recently in recitals at Iowa City and Iowa Falls, and was also soloist at the Des Moines State Fair.

KANSAS CITY CLUB OPENS YEAR WITH FINE PROGRAMS

Conservatory Holds Annual Reception—Pro-Musica Officers Prepare for Season's Concerts

KANSAS CITY, Mo., Oct. 9.—The Kansas City Musical Club, an organization of 600 members, gave its first program of the season in the Baltimore Hotel on Oct. 4. Participants were Gladys Schnorf, Gladys Gwynne, pianists; Nina Taylor, soprano; Genevieve Lichtenwalter, pianist; Mrs. Lewis Hess, contralto; Mrs. Ralf Street, violinist, and Mrs. Sam Roberts, pianist. The Club inaugurated social activities at the home of Mrs. Harry G. Clark with a musical tea. A short program was given by Roy Wall, baritone, and Duncan Stewart, violinist, with Mrs. Frederick Shaw as accompanist.

The Horner Institute-Kansas City Conservatory held its annual reception for instructors and students recently. As many guests as could crowd into Horner Hall heard Helen Smith, soprano; Gladys Schnorf, pianist; Wilbur Pfeiffer and Jack Crouch, pianists, in an enjoyable program.

The Lenore Anthony Theater Craft School, majoring dramatic art, has added voice, piano, dancing, Chautauqua training, flute and saxophone departments. A children's theater has also been added.

The Pro-Arte Quartet is one of the attractions to be presented by the Pro-Musica organization this season. The officers for the year include Mrs. George Forsee, president; John Thompson, first vice-president; Earl Rosenberg, second vice-president; Mrs. Jack R. Cunningham, corresponding secretary; Mabelle Glenn, recording secretary, and Winifred Sexton, treasurer. Mrs. A. F. Duysinf, R. A. Holland, Bertha Hornaday, Mrs. Franklyn Hunt, Genevieve Lichtenwalter, Mrs. Maday Lyon, Mrs. Frederick Shaw, Ann St. John, Mrs. Halbert White, Mrs. Joseph Ivy and officers comprise the board of directors. **BLANCHE LEINERMAN.**

Bush Pupil Makes Opera Debut

CHICAGO, Oct. 9.—Clay Hart, tenor, formerly a Chicago student under Herbert Miller at the Bush Conservatory, has recently made a successful operatic debut in Italy, singing in "Il Trovatore." The Azucena in this performance was Ethel Shapiro, also a former student, under the late Gustaf Holmquist, at Bush Conservatory. Practically all Mr. Hart's vocal training was under Mr. Miller, whom he accompanied to Italy two years ago. Mr. Miller has recently returned to resume his teaching at Bush.

Saar Wins Kimball Prize

CHICAGO, Oct. 9.—The twenty-fourth annual competition offered through the Chicago Madrigal Club by the W. W. Kimball Company has brought the award of \$100 to Louis Victor Saar, theorist and composer of this city. Henry Purmort Eames, of the American Conservatory faculty; Marx E. Oberndorfer, and D. A. Clippinger, leader of the Madrigal Club, composed the jury.

Owens Will Tour With Chorus

CHICAGO, Oct. 9.—Haydn Owens, conductor of the Haydn Choral Society, will lead a Chicago chorus of 100 on a tour of Wales, England and France in July and August of next year.

Isaac Van Grove Begins Rehearsals with Opera and Orchestra Students



Isaac Van Grove, Who Leads the Chicago Musical College Symphony and Opera Class

CHICAGO, Oct. 9.—Isaac Van Grove, formerly a member of the Chicago Opera conductors' staff, began rehearsals of the Chicago Musical College Symphony last week, and will present this organization in its first concert of the winter in the Central Theater on Nov. 7. Three students will be heard as soloists on this occasion. Gerald Smith, of Anderson, Ind., has already been named to play Liszt's "Hungarian" Fantasy.

Mr. Grove's success in building the orchestra into a very fine one is expected to be duplicated in his work with the new opera class, which he heads with the assistance of Lester Luther, of the dramatic department, and with the council of Herbert Witherspoon, president of the college. Mr. Van Grove and Mr. Luther have already begun rehearsals with this class. Of the operatic performances scheduled for the year, the first will probably include excerpts from various works, and will be staged in the Central Theater, Nov. 14.

Chicago Musical College Opens Series

CHICAGO, Oct. 9.—The Chicago Musical College winter concert series was begun last Sunday, in the Central Theater, with a recital by advanced pupils from the departments of voice, piano, violin and cello. Those appearing were Marie Cristofolini, Faye Crowell, Guila Bustado, Clara Pratt, Adelaide Liefeld, Lois Bell, Eleanor Koskiewicz, Ruth Orcutt, Marshall Sisson, Harlan Randall and Paul Breitweiser. Mr. Breitweiser was assisted at a second piano by his teacher, Moissaye Bugaslawski.

Case Projects Monthly Recital Series

CHICAGO, Oct. 9.—Harriet Case, soprano, will give a series of monthly recitals during the winter term of instruction she has begun in her studios. Miss Case has recently resumed her teaching after a summer on the Chicago North Shore, in which opera and sports equally provided her recreation.

Liebling To Give Chicago Recital

CHICAGO, Oct. 9.—George Liebling, in making his first Chicago recital appearance of the season, in Kimball Hall Oct. 24, will have the assistance of Léon Sametini in the performance of Mr. Liebling's Second Sonata for piano and violin. Mr. Sametini will also play

some of Mr. Liebling's violin pieces. Mr. Liebling will play music by Chopin and five of his own compositions, one of which, "Toccata Americana," is dedicated to Otto H. Kahn. Mr. Liebling's program for Jordan Hall, Boston, on Oct. 16, includes a set of his own compositions, the Schumann C Major Fantasy and groups of Chopin and Liszt.

HARMONIZATION CONTEST IS ANNOUNCED BY GIRVIN

Winner Will Receive Private Lessons at Institute of Musical Arts in Chicago

CHICAGO, Oct. 9.—The Girvin Institute of Musical Arts announces a contest, open to students of Chicago and vicinity, in the harmonization of a figured bass in strict form. The winner will be awarded a scholarship of ten private lessons, of one hour each, with Paul Held, head of the theoretical department.

In this contest all chords used must be named in the key to which they belong; the student must find the best possible treble movement, and is to use perfect and imperfect triads, sixth, sixth-four and seventh chords, avoiding augmented intervals, and, of course, parallel fourths, fifths, and octaves and open and covered fifths and octaves. The figured bass will be given to contestants applying to the Institute, before Nov. 1. Solutions must be submitted before Dec. 15.

Guglielmo Caruson, who has assumed the office of dean of the vocal department of the Girvin Institute of Musical Arts, brings to his work an experience of thirty-five years as a leading baritone on European operatic stages.

Mr. Caruson has created many important rôles, that of the chief baritone in "Iris" having been undertaken at the express wish of Mascagni. His association with celebrated artists of the era in which he made his earliest successes is attested by the presence on the walls of his studio of autographed photographs of such notables as Leoncavallo, Massenet, Puccini, Charpentier, Toscanini, Caruso, Patti, Bonci and Tamagno.

The first principle of his instruction is relaxation. After this is attained, Mr. Caruson leads each pupil by no set rule, but according to the individual characteristics presented.

Kimball Free Series Begins

CHICAGO, Oct. 9.—The W. W. Kimball Company's series of free Friday noon concerts began in Kimball Hall Oct. 1, with Frances Behrens Fish, contralto, as soloist.

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Politics Inaugurates Reign of "Blues"

[Continued from page 9]

whom Mr. Niles speaks as "a colored musician with creative as well as analytical powers," it is recorded that his first published blues began "a revolution in the popular tunes of this land comparable only to that brought about by the introduction of ragtime."

A spiritual, Mr. Niles observes, is matter for choral treatment; a blues—the word "blues" seems to be perfectly good for either singular or plural usage—was a one-man affair, which had its origin as the natural outpouring of the singer's feelings, reaching its glorious, inglorious, or vainglorious finale in a single verse. A blues might start as a phrase, an ejaculation, sung because singing was as natural—more natural, probably—a means of expression as speech.

There continue notes on the folk-blues as verse, and as music; their harmony, tunes, the origin of their names. Mr. Handy and the history of his creations are discussed in vivid style.

"The Memphis Blues"

The story of the "Memphis Blues" is of particular interest:

"In 1909 the fight for the Memphis mayoralty was three-cornered, the corners being Messrs. Williams, Talbert and E. H. Crump. There were also three leading Negro bands: Eckford's, Bynum's, and Handy's. As a matter of course the services of these three were engaged for the duration to demonstrate to the public the executive ability of their respective employers; through Jim Mulcahy, a ward leader before whose saloon the Handy forces had often serenaded, his candidate turned out to be Mr. Crump. This was a matter of moment, involving the organization of sub-bands in order to cover all possible territory, and Handy was spurred to creative effort, which he happened to exercise through the aid, not of remembered tunes, but of that blues form which had, without analysis, somehow imbedded it-

self in his thoughts. His band opened fire at the corner of Main and Madison with a piece (named, of course, 'Mr. Crump'), of such vivacity that it caused dancing in the streets and an outbreak of public whistling. With such a song, and none like it forthcoming from Eckford's or Bynum's, the popular choice (Crump and Handy) was a foregone conclusion; the one became mayor, the other locally famous, the sought-after for all celebrations, the writer of manuscripts of his one lion-child for the belles between numbers at the dances, the magnificently tipped accordingly by their beaux; the proprietor of a whole chain of bands, sending out nearly ninety men to this quarter and that of a single night." Thus did a new form win immediate recognition for itself and its instigator and a political conflict at the same time.

With an introduction of such attractiveness, added to the printed script of over forty-five blues or near relatives of blues, including excerpts from Gershwin's "Rhapsody" and his Piano Concerto, and Carpenter's delicious "Krazy Kat," "Blues," which is illustrated with some of the most perfectly priceless examples of Miguel Covarrubias art, is a book to have and to hold!

Second Folk-Book

"The Second Book of Negro Spirituals," edited and with an introduction by James Weldon Johnson, with musical arrangements of J. Rosamond Johnson, continues the work of putting this music, characteristically treated, in a permanent form. The new volume contains many of the favorites that were omitted from the first because of the exigencies of space.

It would almost seem, as Mr. Weldon Johnson remarks, that the number of beautiful spirituals is inexhaustible. And this is true with regard not only to the number, but also to the variety of moods and thoughts which are expressed in them.

The numbers contained in the Second

Book are as thrillingly sincere and moving as those which caused general rejoicing when the preceding volume was issued by the Viking Press. Mr. Rosamond Johnson has done his customary artistic arrangements—arrangements which consist largely of lightly suggested harmonization which in no case mars the naïveté, the simplicity, or the power of the original utterance.

Included are "Nobody Knows De Trouble I See," "Sometimes I Feel Like A Motherless Child," "I Want To Die Easy When I Die," "Members, Don't Get Weary," "Were You There When They Crucified My Lord?" "Same Train," "Walk In Jerusalem Just Like God," and many others, all of tenderness, rejoicing, reverence, wistfulness, indignation, of humanity that is remarkable—and a little terrifying.

WILLIAM SPIER.

Wichita Tenor Sings Program of Wide Range

WICHITA, KAN., Oct. 9.—Vito G. Petrone, dramatic tenor of the Wichita College of Music and Art, gave a song recital on Friday night, Sept. 24, in Philharmonic Hall. There was a large attendance and he was cordially received. His program, divided into four groups, ranged from Stradella and Flotow to modern composers and showed great fluency and versatility of style. The first musical program of the year of Mount Carmel Academy was presented Monday night in the Academy auditorium by students and members of the faculty.

T. L. K.

Iowan Choral Society Resumes Work

LAMONI, IOWA, Oct. 9.—The Grace-Lamoni Oratorio Society, the oldest choir in Iowa, has been organized for the season with a membership of 160, the largest in its history. The Society is directed by Mabel Carlisle. "Elijah" is the big project of the year. Music is furnished at regular services by the Society in one of the churches.

B. C.

CONNERSVILLE, IND.—George Donald Armistead of Xenia has received the appointment of supervisor of music in the public schools of Rushville, Ind.

PROVIDENCE CHOPIN CLUB GIVES OPENING MUSICAL

New Studio Formally Dedicated With Program and Social Entertainment—Young Soprano Heard to Advantage

PROVIDENCE, R. I., Oct. 9.—A notable event in local musical circles was the formal opening of the new studio of the Chopin Club in the Strand Building.

Features of the event were a tea and a musical program, the latter given by a trio composed of Virginia Boyd Anderson, violinist; Helen Tyler Grant, 'cellist, and Christine Gladhill, pianist—all active members.

Mrs. Edgar J. Lownes, president of the Club, received. She was assisted by the honorary president, Mrs. George W. H. Ritchie; Mrs. Caesar Misch, president of the Rhode Island Federation of Music Clubs; Mrs. Walter A. Peck, Lucy Marsh Gordon, Mrs. Geneva Jefferts Chapman and Mrs. Gilbert C. Carpenter, vice-president of the Club.

Another feature of the occasion was the presentation of a set of musical glasses, once owned by Anton Rubinstein, by Emma Winslow Childs, a former president of the Club and a resident pianist.

Maria Iacovino, gifted young Rhode Island soprano and protégée of Mrs. Rowland G. Hazard of Holly House, Peace Dale and Santa Barbara, Cal., who returned last spring from a period of four years of study in Italy, won laurels at a recital at Dunmere, the villa of Mrs. Edgar J. Lownes, Narragansett Pier. Mrs. Lownes is president of the Chopin Club of Providence.

Miss Iacovino sang arias by Italian, German and French composers and English songs. She was accompanied by Oscar Lozzi, pianist of Providence, who also played solos. The recital was given under the patronage of prominent members of the Narragansett colony, including Caroline Hazard, formerly president of Wellesley College; Professor and Mrs. Irving Fisher of Yale University, Leopold Auer and Jascha Heifetz.

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Worcester Festival Brings Programs of Much Novelty

[Continued from page 1]

and Wendell Hart, tenors; Fraser Gange, bass; Samuel Gardner, violinist; and Ernest Hutcheson, pianist. The orchestra was made up of New York Symphony players. The festival administration was in the able hands of Hamilton B. Wood.

Verdi's *Manzoni Requiem* was performed on Wednesday evening. The singing of the Worcester Festival Chorus, skillfully trained by Mr. Stoessel, was of a standard hardly excelled by metropolitan choruses. The sureness of attack, the emotional enthusiasm, and the responsiveness to dramatic nuances were of more than ordinary merit. The soloists sang their music stirringly.

The place of Sophie Braslau, who was forced to return to New York on account of illness due to ptomaine poisoning, was taken by Miss Doe. Without orchestral rehearsal, Miss Doe nevertheless scored a fine success with her smooth performance, characterized by beautiful singing and dramatic insight. Miss Traubel disclosed a rich soprano voice, employed with fine intonation and with expressive warmth. Mr. Hackett, a native of Worcester, was very cordially received. Mr. Gange sang his music with rich, sonorous voice and characterizing style.

Whithorne Work Heard

The second concert, on Thursday afternoon, brought forth Monteverdi's *Sonata "Sopra Santa Maria,"* Whithorne's *"Saturday's Child"* on the poem by Countess Cullen, the *Bacchanale* from *"Tannhäuser,"* Gardner's *Concerto* for violin and orchestra, and Chabrier's *Rhapsody "Espana."* Whithorne's music is strikingly effective. It evokes the atmosphere of barbaric frenzy, of savage

sadness, of exotic amorousness, of ecstatic flights of fancy that Cullen's poetry suggests. Mr. Hart gave an exceedingly sympathetic version of the difficult tenor part. Miss Hager's efforts, too, merit praiseworthy comment. The work was rousing received, and Mr. Whithorne bowed his acknowledgments. Mr. Gardner's revised *Concerto* in E Minor for Violin and orchestra revealed deft workmanship and distinctive creative ability.

The Thursday evening program was an exceptionally well constructed one. It contained Bach's *"Break Forth! O Beauteous Heavenly Light,"* from the *"Christmas" Oratorio*; Brahms' *"Song of Fate";* Bach's *"Peasant" Cantata*, with Miss Hayden and Mr. Gange, carrying the delightful humorous solo parts; Liszt's *"Alleluia"* and *"Resurrection"* from the oratorio, *"Christus,"* with Miss Hayden, Miss Doe, Mr. Hart and Mr. Gange as soloists; Debussy's exquisite *"The Blessed Damsel,"* with solo parts imaginatively sung by Miss Hayden and Miss Doe; and Moussorgsky's original version of the *Coronation Scene* from *"Boris Godounoff,"* with Mr. Hart and Mr. Gange as soloists. Again, the singing of the chorus was of noteworthy excellence.

The orchestral program on Friday afternoon contained Holst's *"St. Paul's" Suite*, Schubert's *"Unfinished" Symphony* and Berlioz's *"Roman Carnival" Overture.* Mr. Hutcheson gave a technically brilliant performance of the Tchaikovsky *Piano Concerto* in B Flat Minor. Mr. Stoessel's ability and resourcefulness as an orchestral leader, were particularly praiseworthy.

Artists' Night Attracts

Friday evening was artist's night, with Mr. Hackett and Miss Case sharing honors. Mr. Hackett gave a highly polished performance of *"Il Mio Tesoro"* from *"Don Giovanni,"* and *"O Paradiso"* from *"L'Africana."* Miss Case, in arias from *"Tannhäuser"* and *"La Bohème,"* gave much pleasure with her rich soprano voice and emotional style. Both soloists added many encores.

The orchestral numbers, again very ably conducted by Mr. Stoessel, were the *Prelude* to *"Die Meistersinger,"* Stoessel's *Symphonic Paraphrase "Song of the Volga Boatmen,"* Sowerby's *"Money Musk,"* and Tchaikovsky's *"1812" Overture.*

The Male Chorus showed to advantage in Franck's *Chorus of Camel-Drivers* from *"Rebecca,"* and in the *Finale* of Sullivan's *"The Gondoliers."* For brilliant close there was the *Finale* of the *Second Act* of *"Aida"* for chorus and orchestra.

On Saturday afternoon, there was given a children's program, devoted to *"The Picturesque in Music,"* demonstrations of various orchestral instruments, and the performance of folk-music of various countries. HENRY LEVINE.

Nina Morgana Returns from Buenos Aires

Nina Morgana, coloratura soprano of the Metropolitan, returned recently from an unusually successful season at the Teatro Colon in Buenos Aires. Mme. Morgana made her debut there as *Ophélie* in Thomas' *"Hamlet"* with Titta Ruffo. She also sang *Rosina* in *"Il Barbiere di Siviglia,"* *Nedda* in *"Pagliacci"* and *Aennchen* in *"Der Freischütz"* under the baton of Fritz Reiner. By invitation of the Società Wagneriana, the most important musical organization in Buenos Aires, Mme. Morgana gave a special joint recital in memory of Weber, at which she sang excerpts from *"Der Freischütz"* with Meta Seinemayer to the accompaniment of Mr. Reiner. She was later heard again in concert under the same auspices with Karl Riedel accompanying. Mme. Morgana has already left for her fall concert tour and will join the Metropolitan on Dec. 27, for the last sixteen weeks of the season.

Heifetz Sails To Continue World Tour

Jascha Heifetz, whose plans to sail on Oct. 2 were changed at the last minute, will sail on the France today for Norway. He will begin the second lap of his round-the-world tour by playing in all the principal cities of the Scandinavian countries.



Photo by Daguerre

CHICAGO, Oct. 9.—Robert Ambrosius, cellist, for twenty-five years a member of the Chicago Symphony and frequently heard as its soloist, has begun his classes at Bush Conservatory, where he is a new member of the faculty. A pupil of Klengel, in Leipzig, Mr. Ambrosius has made many appearances on the American concert platform; ensemble performances with Harold Bauer have been among his interesting activities. Mr. Ambrosius' success as a teacher is unquestioned; many prominent teachers and solo cellists now active in this country have been his pupils. His instruction at Bush covers all phases of technical study, and on the musical side, emphasizes rhythm, tone, moods of interpretation and the essentials of traditional style in all schools of composition.

Music Is Feature of Tri-State Fair

MEMPHIS, TENN., Oct. 9.—During the Tri-State Fair, which closed on Oct. 2 with a record attendance, thousands of visitors heard the Missouri Pacific Mexican Band, which played daily in Central Garden. Thaviu's Band and Operatic Company gave nightly performances in Central Garden, opening with a Biblical pageant, *"The Birth of the Messiah."* On succeeding evenings, the triumphal scene from *"Aida"* was presented with an excellent chorus and spectacular settings. Mr. Thaviu also presented a male quartet, which sang plantation melodies and classical numbers. B. M. B.

MILWAUKEE SOCIETY WILL STAGE OPERAS

Changes from Oratorio to
Music Drama with
Guest Singers

By C. O. Skinrood

MILWAUKEE, Oct. 9.—The Milwaukee Musical Society, oldest of the city's choral organizations, which has sponsored hundreds of the finest concerts given in the city in its seventy-five years of history, is starting an innovation—namely, a change to operatic works.

Many important oratorios available have been sung at one time or another by this famous Society. Last year Haydn's *"The Seasons"* was given with considerable success. But Herman A. Zeitz, veteran conductor of the Club, wanted something more stimulating for the singers as well as for the public. He has hit upon opera as a solution. He will begin with *"Martha."* This, he says, comes within easy range of the chorus and it is also highly interesting for the listeners.

Most interesting of all is Mr. Zeitz' plan to get some of the finest soloists in the country to carry the leading rôles.

Oratorios, Mr. Zeitz maintains, are always lacking in movement, while opera is music of action, of opulent melodies, a continuous Pandora's box of wonders for the listeners who hear an opera only rarely in the provinces.

The singers are also undeniably keen for a change, in order to have an opportunity to act. The great handicap, however, is the immense cost of the costumes, the soloists and the orchestra. Fortunately, the Musical Society still has a treasure chest in the form of funds derived from the sale of property some years ago, and this can easily be used on the experimental opera.

Mr. Zeitz will recruit a special orchestra from the best players in Milwaukee and Chicago.

Other choral societies, hard put to find an outlet for their activities, are watching the experiment with keen interest. However, the universal comment is that the plan is attractive.

Open Air Recitals Attract in Virginia

UNIVERSITY, VA., Oct. 9.—Recitals on the open-air organ in the McIntire Amphitheater of the University of Virginia are attracting many lovers of music each Sunday afternoon. Programs are given by Arthur Fickenscher and Harry Rogers Pratt, of the School of Music and Fine Arts.

Two German Critics' Opinions of ETHELYNDE SMITH

Soprano

"As a Lieder singer of charming recital talent and well-rounded vocal art, Ethelynde Smith introduced herself in Hamburg most successfully by means of an evening of song. The full, brilliant, soprano voice is resonant and especially fine in the skillfully and delicately produced head-tones, which have the added charm of a silver-clear, bell-like quality. The ripe artistic intelligence and the culture of a finished technique enable her to present everything that she sings with musical taste and to maintain a finely thought-out interpretative style. Very important in the artistic success of the evening was the program, which proved a delightfully welcome change and stimulated the interest of the audience accustomed to stereotyped programs of German Lieder. With her captivating, beautifully chiselled interpretations, Miss Smith won a fine impression."

Fremdenblatt, Hamburg, Germany.

"Ethelynde Smith possesses a high, powerful soprano voice, which has an individual color of instrumental quality, because it is brilliant, clear, unusually well-focused, even throughout its range, flexible, and of extraordinary cleanness of intonation and tone production. The varied program revealed the tasteful, cultivated diction of the singer and an intelligently developed style, as well as an animation especially effective in numbers requiring delicacy of execution."

Hamburger Nachrichten, Hamburg, Germany.

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New Compositions Appear as Heralds of Yuletide

By SYDNEY DALTON



HE near approach of the Christmas season is heralded by the arrival of a vanguard of seasonal music, in the form of cantatas and solos. The demands of our churches are many and varied, and the quality of the music they perform is regulated largely by the type of congregation to which they appeal. Publishers have not been slow to recognize this fact, and their output of church music ranges, therefore, from what is inferior to works of the highest grade.

Cantatas that Deal With Christmas

Three new cantatas deal with the story of Christmas. They are written for choirs of limited capacity and for congregations preferring tunefulness and easily digested musical ideas. One of these, "Peace on Earth," is by E. K. Heyser, who has also arranged his text, (Lorenz Publishing Co.). This cantata contains thirteen numbers, calling for quartet and four solo voices, as well as a mixed choir. The time of performance is probably about half an hour.

"Chimes of the Holy Night," by Fred B. Holton, and from the same press, is similar to the above in length, in the voices required, and in grade of difficulty. The text is by Herman von Berge. The third cantata on the list, also by Fred B. Holton, is an arrangement of an earlier work for mixed voices, adapted to the needs of a two-part women's chorus or junior choirs. It takes about twenty minutes to perform; there are solos and duets for soprano, mezzo-soprano and contralto voices.

Two Solos for the Holiday Season

Of two simple, tuneful solos for Christmas which have recently arrived at this desk, one by Ira B. Wilson, entitled "The Little Old Manger," a setting of a poem by

Sarah Grames Clark (Lorenz Publishing Co.) is much out of the ordinary. For the most part, Mr. Wilson's melody is in excellent taste, and it has much of the naive spirit of Christmas. There are three editions for solo voices and one as a duet, for soprano and alto. E. K. Heyser's "Wondrous Star" is simple, and written in a commonplace manner that appeals to many congregations. There are three keys, put out from the Lorenz press.

Most singers are glad to hear of a new song by Charles Gilbert Spross. He writes well for the voice and there is, as a rule, a cheeriness about his numbers that puts a little more vim into life. His latest example, "Let All My Life be Music" (John Church Co.) is no exception to the rule. It is full of the joy of living, and singers will find there is an urge and sweep about it that audiences will like. In only one stanza in the middle, beginning "And when the Great Musician plays," does Mr. Spross seem to let down from the high average he maintains in the rest of the number. But it is soon over and he ends brilliantly. There are keys for high and low voices.



Photo by Mishkin
Charles Gilbert Spross

Charles Bochau's song, "Boy o' Dreams," another Church publication that comes in two keys, is an original and highly interesting number. The poem by Helen Hay Whitney, does not lend itself readily to a musical setting, yet the music is in itself of such value that the song is of unusual merit, particularly, perhaps, in the accompaniment, which sets forth the idea even more exactly than the voice part.

Two Waltzes for Piano by John Mokrejs

John Mokrejs' Op. 41, consisting of two waltzes, one in D and the other in C Minor (John Church Co.) should attract considerable attention among pianists. They have a distinct flavor of originality about them and both contain some charming musical ideas. The composer makes effective use of bare parallel fifths in the first of them and his unusual rhythmic designs, too, help to place the number far above the average. In the C Minor Waltz Mokrejs at one place, preceding the return to the main theme, writes in his score "cadenza ad lib."

This is a novel idea in modern music, but probably few pianists will take advantage of the opportunity to exercise their ingenuity and creative skill.

Valse Caprice by Henri Smidt-Gregor

Henri Smidt-Gregor's Valse Caprice, for piano (Clayton F. Summy Co.) is a number well written for the instrument and full of melodic and rhythmical interest. It follows along the conventional lines of the glorified waltz, as developed by Chopin, and its moods are well varied, from the light and carefree to the sentimental, with considerable gracefulness. It is effective without being difficult, and could be played by pupils in the fourth grade.

Piano Etudes by Florence N. Barbour

Two further additions to Florence Newell Barbour's set of "Caprice-Etudes in Brilliant Melody Playing," for the piano, bear the titles "Nature in Joyous Mood" and "Gods of the Mountains" (Arthur P. Schmidt Co.). The first of these is a robust number, requiring firmness and considerable facility in octave playing, while "Gods of the Mountains" is a March Bravura, requiring, again, a heavy touch and facile octaves. Here, however, there is a middle part in which a quiet melody alternates between the hands. Both etudes are written in a straightforward manner, primarily, it would seem, for teaching purposes.

A Brilliant Etude for the Cello

Alfred Fasano's concert etude for the violin or 'cello, "Satyr Moto" (Paris: Maurice Senart) is a brilliant bit of writing of the "perpetual motion" type. Harmonically, it is simply constructed; in its ideas it offers not even a moderately difficult nut to crack, but it is well made and the freshness and verve of its constant Allegro con fuoco give it a flip of excitement which listeners and performers alike will enjoy. The piece is dedicated to André Hekking. It is the violin part that is written in the score, but by merely transposing it an octave lower 'cellists may use it with equal effect.

Piano Pieces for First Two Grades

It is always a pleasure to come across really interesting and un-hackneyed music for beginners, and it is, too, a rather novel experience. Paul Zilcher's "Twelve Easy Piano Pieces," Op. 189 (Oliver Ditson Co.) deserves special attention because of the engaging quality of the composer's ideas. There is no doubt about beginners liking these little pieces, and there is no doubt, also, that the music will be of assistance in not only gaining

greater control of the instrument, but also in forming a taste for good music.

Grace Hofheimer's set of four pieces, entitled "Birthday Greetings" (Carl Fischer) is another collection for beginners that is recommended to the attention of teachers. Individually they are entitled "Invitation," "Hurdy-Gurdy Dancers," "Doing Tricks" and "Farewell." They are published together.

SEATTLE STUDENTS HEARD

Successful Appearances Made By Pupils In Differing Fields

SEATTLE, Oct. 9.—Twilight musicales in hotels are given by students from leading studios. Jacques Jou-Jerville presented a group of his vocal pupils in solo and ensemble selections on one occasion. Several young pianists of merit from the Paul Pierre McNeely studio have made successful appearances. Clifford W. Kanter, teacher of voice, introduced three advanced students—Peggy Kremer Dibble, Esther Wohlgamuth and Jean Kantner.

The Risegari School of Music presented a group of students in its first monthly recital. Students of the following teachers were heard: Gertrude Drumm, Eilene French Risegari and Eloise Moore. Silvio Risegari heads the school.

The Van Harlingen School of Music and Dramatic Art, under the direction of Beth Kastner, sponsored the appearance of twenty-eight students in the Eagles' Hall, Ballard.

New studios have been opened by Betty Anderson, teacher of voice; and by Leonard S. Odegaard, Patty Boyd and Vivienne Harrington, piano teachers.

DAVID SCHEETZ CRAIG.

San Antonio Musicians Give Luncheon to A. M. Oberfelder

SAN ANTONIO, TEX., Oct. 9.—A. M. Oberfelder of Denver, booking manager of the San Antonio All-Star Artist Series, was guest of honor at a luncheon, Sept. 28, in the St. Anthony Hotel. The guests, numbering fifty, included heads of music clubs and music schools, and representative musicians. Nat M. Washer, president of the organization, presided. Morris Stern is vice-president; and Edith M. Resch, secretary, treasurer and manager. G. M. T.

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Benno Moiseiwitsch

Wigmore Hall—
September 25, 1926

1. Flirtation in a Chinese Garden—
A. Chasins
2. Rush Hour in Hongkong—
A. Chasins

Chasins' compositions appear also on the programs played by Ernest Hutcheson, Maier and Pattison, Frank Sheridan, W. Bachaus, Myra Hess, Richard Buhlig, Irene Scharrer, etc.

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Played by Maier and Pattison



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"Pan" by Schroeder Pleases Audiences in Philadelphia

[Continued from page 1]

method, it adheres more to the manner of Richard Strauss than to that of the still puzzling futurists in music.

There is an ample and often extremely effective fund of melodic inspiration in the score and a general sureness of touch, which in the course of the composer's development may conceivably exert an important and wholesome bearing on the progress of American music.

Mr. Schroeder is a graduate of the Brooklyn Polytechnic Institute and was a pupil in music of Rubin Goldmark. He has composed several musical works for the stage and was favorably known several years ago as the author of the charming incidental music for the costume comedy, "Little Old New York."

"Pan," in addition to its intrinsic merits, derives a special interest as a fresh treatment of the basic subject matter of Debussy's "Prelude to the Afternoon of a Faun." The French composer, deliciously obsessed by the thought-wraiths of Mallarmé, deliberately achieves a *tour de force* in sensuous musical mysticism. Mr. Schroeder's work suggests, in contrast, a renunciation of subjectivity. His picture of nature deities, his pastoral pipings, his episode of dancing nymphs, his mercurial moods of the woodland spirit are presented in clear and emphasized outline, leading to an exultant climax.

The essential objectivity of his manner is further conveyed by the program explanation that so sturdy and vital a figure as Benvenuto Cellini, as portrayed in the famous autobiography, turned the composer's thoughts to Pan, the nature-god, as a fanciful analogy.

The work, which is thoroughly entertaining, would be well worth rehearing at subsequent concerts here this season. At both performances last week, Mr. Schroeder was called to the stage to acknowledge very genuine outbursts of applause.

An Artless Trifle

The Mozart "novelty" proved to be an engaging and at once an artful and artless trifle. Louis Bailly, viola player, who copied the score from a manuscript in the Library of the Paris Conservatoire, explains that "it is not known when, where or for what occasion the Overture was composed." The first modern presentation of the work was made by the Conservatoire Orchestra during the directorate of Georges Marty (1903-1908). It is believed that the Overture had been in the Library of the Tuilleries and that it came to the Conservatoire after the French Revolution.

In simplicity of content as well as in freshness of inspiration, this reformed work palpably suggests the early Mozart, perhaps even the adolescent genius pictured by Sacha Guitry in his free treatment of the composer's Paris ad-

ventures, embodied in the delightful comedy, which New York is to witness this season.

The scoring of the Overture is for flutes, oboes, clarinets, bassoons, horns and trumpets in pairs, tympani and strings. There is a lovely pastoral introduction, begun by the oboe, after which a neat formal design is worked out, with melodic beauty and firmness of style, but without any of the contrapuntal wonders of the later Mozart. The work, as a whole, neither contributes to, nor detracts from a classic reputation. It is a pleasant and delectable little mystery.

With the Orchestra in admirable form, after its summer season at the Sesquicentennial, Mr. Stokowski gave an exquisite reading of the great Beethoven symphony. "The Sorcerer's Apprentice" lost nothing of its intrinsic droll fancy and its brilliant, colorful instrumentation values in the conductor's glowing interpretation.

The new lighting arrangements making for the impersonality of the Orchestra, which seems to be Mr. Stokowski's objective, were found, on the whole, eminently successful. The stage was kept in darkness, save for the shaded stand lights of the musicians and the spotlight rays outlining the conductor. Important newcomers to the ranks of the organization this year are Michel Guskoff, concertmaster, and Willem van den Burgh, first cellist. The nature of the program militated against any particularly marked disclosure of their abilities. It may be said, however, that the tone of the orchestra, its responsiveness to the conductor's will, and the general sum of its artistic appeal were all in high degree reassuring. Mr. Stokowski's reception at both concerts was very enthusiastic.

H. T. CRAVEN.

SAN DIEGO COURSES

Tibbett Opens Club's Season—Resident Artists' Series Announced

SAN DIEGO, CAL., Oct. 9.—The Amphion Club's artists' concert course was auspiciously opened the evening of Sept. 30, with the appearance of Lawrence Tibbett, California baritone. The Spreckels Theater was completely filled and a large overflow audience was seated on the stage. The young singer was popular with his hearers from the opening number. Mr. Tibbett was most generous and gave a dozen encores. His program was varied. He was particularly pleasing in his Handel and old English groups and in his singing of the Prologue to "Pagliacci." He was ably assisted by Elinor Remick Warren, accompanist, who also gave a solo group.

The Amphion Club announces the resident artists' course, which includes Russell Keeney, violin; Edythe Rowe, cello, and Florence Gray, piano, in a chamber music concert in November, assisted by Marion Dozier, soprano; the Cadman Club (male chorus), Wallace Moody, director, and Madeline Childs, violinist, in January; Dolce Grossmayer, pianist, and Mrs. L. I. Rowan and Harold Hodge, singers, in February; Alberta Jones, pianist, and Ronald Faulkner, flutist, in March; students' music contest program in April, with a president's day program for the closing concert.

WILLIAM F. REYER.

KANSAS FEDERATION CONDUCTS CONTESTS

Several Cities Represented Among Winners—Second District Meets

By Frederick A. Cooke

KANSAS CITY, KAN., Oct. 9.—The Kansas State Music Contest, conducted by the Kansas State Federation of Music Clubs, was held here on Oct. 7 and 8, in the Washington Avenue Methodist Episcopal Church. Sponsored locally by the Mozart Club, Mrs. Lester Wickliffe, president, the contest was managed by the state chairman of contests, Esther Shaw-Gibson.

Judges were Walter McCray, head of the music department, State Normal College, Pittsburg, Kan.; Waldemar Geltsch, University of Kansas, Lawrence; W. S. Morse, Mrs. Carl Busch, Powell Weaver, Hans Feil, Eveline Hartley and Arch Bailey, all of Kansas City, Mo., and Oscar Lafgren, Bethany College, Lindsborg, Kan.

Winners of the contest were Turney Gibson, violinist, of this city; Helen Marcell, organist, of Lawrence, and Virginia Arnold, pianist, Lawrence; Kenneth Jarman, baritone, and Dorothy Dille, soprano, both of Kansas City; Elizabeth Stucker, contralto, Ottawa, and Allen Steward, tenor, Parsons, Kan.

The winners are to compete in the District Contest Oct. 23, at Tulsa, Okla.,

the winners of that contest to compete for the Sesquicentennial prize at Philadelphia.

On Friday, Oct. 8, the Kansas Second District Federation of Music Clubs convened in this city at the Chamber of Commerce. Speakers at the round-table discussion were Mrs. W. J. Logan, Kansas City; Mrs. Cora Lyman, Kansas City, Mo., both members of the national board; Mrs. Richard Gray, president of the State Federation; Florence Woodard, president of the Missouri State Federation; Mrs. J. Bowden Bird, Mozart Club, and Adelaide Griffith, of Enterprise, Kan.

At the afternoon session the principal address was given by Mabelle Glenn, supervisor in the Kansas City, Mo., schools. The music program included Irene Haljerson and Mrs. F. W. Fuchs, voice; Reba Greist, piano, a student at the Kansas University School of Fine Arts, and former pupil of Esther Shaw-Gibson of this city, and a trio composed of Miss Greist, Aileen Showalter, violin, and Catherine Wellemeyer, cello, of the Mozart Club student section.

Mrs. A. C. Bale, past-president of the Mozart Club, is director of the Kansas Second District Federation.

Enthusiasm characterized the organization of a chorus among the negro camp fire groups at Northeast Junior High School. More than seventy-five girls reported. Florence Craven is directing the chorus. Helen Thomas is accompanist.

KANSAS LITTLE SYMPHONY COMMENCES ANOTHER YEAR

Efrem Zimbalist Soloist With Forces
Presenting Diversified Program—
Concert Is First of Series

KANSAS CITY, MO., Oct. 9.—The Kansas City Little Symphony, N. De Rubertis, conductor, was heard, with Efrem Zimbalist as violin soloist, in Ivanhoe Auditorium, Oct. 5.

An advance from several angles was noted in the performance, the first of a series of five to be given this season. The opening number, Mascagni's "Le Maschere" Overture, revealed an improved tone, a better balanced ensemble and precision in attacks and releases. A strengthened string choir was particularly noted in this and other numbers of the program.

While the symphonic number was Tchaikovsky's "Caprice Italian," in which the conductor effectively contrasted the introductory moods with the simple melodies of the folk-songs, the gem of the orchestral works heard was Martucci's "Notturmo," heard for the first time. John Powell's "At the Fair," also heard here for the first time, was read with lightness and elasticity. Applause for this brought Grieg's "March of the Dwarfs" as an extra number.

Mr. Zimbalist used Bruch's G Minor Concerto with well nigh perfect results. That his are the highest standards he further emphasized in an encore, two movements of Max Reger's difficult sonata, unaccompanied.

BLANCHE LEDERMAN.

Patton Anticipates Heavy Activities

Fred Patton, who has this past summer gained success in leading baritone rôles with the Cincinnati "Zoo" Opera

Company, being cast in "Lohengrin," "Tannhäuser," "Aida," "Faust," "Carmen" and "Marta," on Sept. 18 impersonated Sharpless with the San Carlo forces in the Century Theater. During the coming season he will fulfill four operatic engagements in Philadelphia, with the Philadelphia Civic Opera Company, in "Tannhäuser," Nov. 11, "Il Trovatore," Jan. 13, "Aida," Feb. 17 and "Lohengrin," March 24. On Nov. 17 Mr. Patton will sing in Buffalo at the Buffalo Club, on Dec. 28 in Pittsburgh, as soloist with the Mendelssohn Choir, and on the preceding Sunday in Detroit, in a performance of "Messiah" as presented by the Detroit Symphony and the Symphony Choir.

Beatrice Martin Back From Holiday

Beatrice Martin, soprano, has returned from a holiday in Lake Sunapee, N. H., where she spent a month after a busy season. Miss Martin will be heard in a number of recital and concert appearances during the new season. Among others, she will sing in Trenton, N. J., on Nov. 14, and in Erie, Pa., in December. Arrangements for a Canadian tour are pending.

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Immense Audience—1500 Singers Take
Part in Gala Outdoor Program

BROCKTON, MASS., Oct. 9.—The first annual welfare concert given by the Brockton Agricultural Society and the Brockton Welfare Organizations took place on the Fair Grounds on the afternoon of Oct. 3 under favorable circumstances. The weather was ideal; the grandstand, with a seating capacity of 40,000, was filled, while it is estimated that 20,000 persons listened from points of vantage in the field.

New laurels were won by George Sawyer Dunham, who conducted the elaborate musical program. A feature was the "Anvil" Chorus from "Il Trovatore," sung by 1000 school children and 500 adult singers from Brockton and vicinity.

Walter M. Smith of the Boston Sym-

NEW SONATA IS HEARD

Denver Pro Musica Presents Music by
Hendricks and Other Americans

DENVER, Oct. 9.—The local branch of Pro Musica gave its first program of the season, via KOA Radio Station, recently, when Francis Hendricks played the two completed movements of his new Piano Sonata in G. The first movement was composed in Italy and France, and the second in Spain, last season. The work reveals this composer's maturing style and bids fair to add definitely to his reputation as a gifted creator.

Other artists appearing on the program were Earl Alexander, tenor, a newcomer to the city, who revealed a virile voice, and Blanche Da Costa, popular local soprano, who presented a group of songs by local composers. "Vergis-meinnicht," by Edward J. Stringham, is a lovely lyric in the style of the romantic lieder period. Two fanciful songs of charm by Horace E. Tureman, conductor of the Denver Civic Orchestra, were entitled "Dawn Ghosts" and "Three Kisses." "I Heard a Bird" by H. Everett Sachs, conductor of the Denver Municipal Band, one of his earlier compositions, was the concluding number of the group. It is a song of considerable charm.

Mrs. Thomas Patterson Campbell, who has been a prominent factor in Pro Musica since its organization here, gave a brief talk, explaining the purposes of the society. J. C. WILCOX.

Battistini on "Farewell" Tour of Europe

BERLIN, Oct. 3.—Mattia Battistini, the veteran Italian baritone, is making what is announced as his "farewell" tour of Central Europe. The tour began in Munich on Sept. 20, and will include Berlin, Leipzig and Dresden.



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phony played several trumpet solos; and the Old Stoughton Musical Society, the oldest musical society in the country, provided numbers.

Martland's Band, under the direction of Mace Gay, which has been playing at Brockton Fairs for almost a half century, furnished the band music. There also was a concert by a chorus

The Unique Niche of Arthur Sullivan

THE long run of "Iolanthe" in New York, which was opened in the Plymouth Theater on April 19 and still attracts large audiences, gives added interest to the following appreciation of Arthur Sullivan, from the pen of Francis Toye, which recently appeared in the London Morning Post.

"Arthur Sullivan occupies a unique position in English music. He is the only national composer who is to our people what Wagner is to the Germans, Verdi to the Italians, and Massenet to the French. He is not, of course, to be compared with the first two, at any rate as regards musical importance, but whatever his defects, whatever his limitations, he is the best we have in the way of truly popular and national musical heroes. We have possessed, and still possess, perhaps, greater composers, but none holds quite the place of Arthur Sullivan.

"Elgar looked like outstripping, or, at any rate, vying with him a decade or so ago, but he cannot truthfully be said to have stayed the course. Byrd, Tallis, Gibbons, and Purcell are, of necessity, too archaic to compete. Sullivan with less genius—but with oh! how much more genius than his many pretentious contemporaries and successors!—has alone in our time reached the goal to which all composers, if the truth be told, would attain if they could the love and esteem of the great mass of their fellow-countrymen.

"His best work seems as popular as ever. Twenty-five years after his death, not much less than a century after his birth, or half a century after their composition, his comic operas still fill a large theater to overflowing. For his comic operas certainly are his best work; the music has an imprint of genius which few would pretend to find in 'The Golden Legend' or 'The Martyr of Antioch,' or, indeed, in any of his other work except, perhaps, the music to 'The Tempest' and a few songs.

Gilbertian Paradox

"It is a curious and indeed an appropriately Gilbertian phenomenon that this Irishman with a strain of Italian blood (very noticeable, as it seems to me, in some of his music) should have

Weingartner Reported Arranging "Hammerklavier" Sonata for Orchestra

Reports from Vienna state that Felix Weingartner has completed a transcription for orchestra of Beethoven's "Hammerklavier" Sonata. As this work is most formidable and throughout in pianistic style, it is probable that the conductor has merely provided an orchestra reinforcement, somewhat in the concerto form.

of 500 under the direction of Nellie W. Shaw.

The committee included William A. Boyden, chairman; Frank L. Crocker, Harold S. Crocker, Walter Rapp, George W. Smith, J. Frank Beal, Mr. Dunham, John F. Scully, J. Kibrick, George H. Leach and Mrs. Shaw.

W. J. PARKER.

been responsible for the most English of all the English musical phenomena of the Nineteenth Century. Samuel Butler noted the paradox years ago, and heightened it by suggesting that Sullivan was also of Jewish extraction.

"Whether this was true I do not know; it has certainly been stated on more than one occasion. Perhaps the present article might provide an opportunity for someone both interested and competent to settle the matter once and for all. At any rate not even Samuel Butler thought that it made any difference, for he recommended Handel and Sullivan as the right musical diet for English people, thereby showing once again his very uncommon common sense.

"It is sometimes said that Sullivan's popularity is partly if not largely due to his association with Gilbert. Doubtless in a sense this is true, because the partnership of the two men was so extraordinarily felicitous. In their lifetime, moreover, it was usually assumed that the librettist was the more important partner of the two. With no disrespect, however, to the delightful author of 'The Bab Ballads,' I hardly think that such is the general opinion nowadays; his lyrics seem as fresh as ever. It is significant that nearly all the quotations for which he is famous are drawn from his verse, not his prose, but some of the dialogue strikes us as very stilted and pompous. I know, for instance, of one famous personage who had to get over his dislike of Gilbert before he could like Sullivan.

Proof of Genius

"The case is, perhaps, extreme, but we whose interest lies primarily in music, are entitled, I think, to claim definite pre-eminence for the composer nowadays, though the omission from the repertory of 'Utopia Ltd.,' probably Gilbert's best libretto, and certainly Sullivan's poorest music, must be borne in mind by anyone who wants to be strictly fair.

"The point about Sullivan which is so difficult for us of this generation to understand is how such intelligent people as his friend George Grove, not to mention other contemporaries, could have failed to see that in the writing of comic opera music, not symphonies, oratorios, anthems, or hymns, lay the composer's true genius. It is not altogether fair to blame them for this shortsightedness.

"Dame Ethel Smyth, in her autobiography, relates how shocked Sullivan himself was when she told him that 'The Mikado,' not 'The Golden Legend,' was his masterpiece. But Dame Ethel Smyth had been educated in Germany, and had escaped those various influences which made of the musical England of the day such a curious hotch-potch of religiosity and emptiness. The question of the influence of his environment on Sullivan is an interesting one."

"Australian Carreno" Found by Grainger

MELBOURNE, Sept. 25.—Percy Grainger, who has been giving concerts here, has recently confirmed the reports of remarkable gifts of a seventeen-year-old pianist, Eileen Joyce, who has been called a "Carreno," states the Australian Musical News. After the Perth Eisteddfod some months ago Charles Schilsky, an adjudicator, pronounced Miss Joyce, a sixteen years' old pupil in the Loretto Convent at Claremont, to possess genius. Now Mr. Grainger has heard this young pianist, and has advised that she shall be sent to America to study with Ernest Hutcheson. Mr. Grainger says: "I have heard Eileen Joyce play, and have no hesitation in saying that she is, in every way, the most transcendently gifted young piano student I have heard in the last twenty-five years."

Patrons of Dayton Music Return Home


DAYTON, OHIO, Oct. 4.—Col. and Mrs. Edward A. Deeds known with Mrs. H. E. Talbott, as "patron saints" of Dayton's music, have returned to "Moraine Farm" after a summer spent at their lodge in Canada. On Oct. 9 Mrs. Deeds will be hostess to members of the Junior and Juvenile Music Clubs of Dayton. On Oct. 14 the Women's Music Club of Dayton will sponsor an entertainment which is one of several projected to obtain funds with which to carry on the community music scholarship fund.

H. E. H.

Margaret Hamilton To Be Philharmonic Soloist

Margaret Hamilton, pianist, will play, on the evening of Nov. 13, with the New York Philharmonic Orchestra, under Willem Mengelberg. Miss Hamilton has received her entire musical training under Elizabeth Strauss, at the Institute of Musical Art in New York. She has been engaged to play with the Cleveland Symphony in Youngstown, Ohio, on Jan. 21, in addition to several club engagements.

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CONVENTION IS HELD BY BRITISH ORGANISTS

Manchester Is Scene of Seventh Annual Meeting

LONDON, Oct. 1.—The seventh annual Congress of the National Union of Organists' Association met in Manchester recently. Some impressions of the convention are given by a writer in the *Musical Standard*, who cites some interesting addresses made by prominent musicians during the sessions.

Sir Hamilton Harty, who succeeds Sydney H. Nicholson as president of the National Union, took as the subject of his presidential address "A Musical Renaissance." He made some remarks on the "vile influence" of jazz and went on to suggest a means by which organists could "surround and attract the public with real music, so that they may learn discrimination and turn with dislike from worthless and obscene imitation." In most of the smaller towns and villages the church is the ideal place for the presentation of the highest class of music, and a string quintet drawn from the best amateur players in the neighborhood, helped out by the organ, which could supply wind parts, and, if possible, tympani, could perform most of the works of the great masters quite adequately. By this means numbers of people could be attracted to church on a week day, and this would have an effect on the interest taken in the Church generally.

On Tuesday afternoon, after visiting various places of interest in the city, members attended evensong at Manchester Cathedral. The service was Stanford's in G, and the anthem Parry's motet, "At the round earth's imagined corners." This was followed by a recital by Dr. A. W. Wilson, the cathedral organist. The program consisted of groups of choral preludes by Parry and Bach, the Fugue in G by Parry and the first movement of Vierne's Second Symphony.

In the evening Sir Hamilton Harty conducted his chamber orchestra in the Town Hall. The Bach concerto for two violins and strings was played, with Dr. Brodsky and Mr. Alfred Barker in the solo parts. This was followed by the "Divertimento," No. 17, for strings and horns, by Mozart; Adagio from Serenata for strings by Elgar, and Serenade for strings by Tchaikovsky. The playing throughout was remarkable for its extreme refinement and beauty.

On Wednesday morning Dr. Walter Carroll gave an inspiring and thought-provoking lecture on "The Training of

the Voluntary Choir." In the afternoon Madge Atkinson and her pupils gave an interesting demonstration of her method of movement and music, including dance interpretations of Bach, Beethoven, Chopin and modern composers. This was followed by a recital on the Town Hall organ by the veteran city organist, Dr. J. Kendrick Pyne, who, in spite of his age and ill health, played a most exacting program, the *pièce de résistance* being the tremendous Fantasia on "Ad nos, ad salutarem undam" of Liszt, the other items being a Prelude and Fugue in C Major of Buxtehude; "Lied des Chrysanthememes," by Bonnet; "Impromptu Elegiac," by Kendrick Pyne; and Finale in F Major to the Second Symphony by Widor.

In the evening the choir of the Manchester Vocal Society, conducted by H. M. Dawber, gave a fine program of unaccompanied music, including sixteenth-century madrigals and motets by Parry and Bach, and also the Mass in G Minor of Vaughan Williams. Mr. Dawber and Albert Hardie also played the Concerto in C Minor, for two pianos, of Bach, and Variations on a Theme by Haydn of Brahms.

On Thursday morning the Rev. T. Nicklin gave an interesting and instructive lecture on "The Choirmaster and English Speech." The rest of the day was given over to a trip down the Manchester Ship Canal, and the proceedings wound up with a dinner at the Midland Hotel in the evening. It is proposed to hold next year's Congress at Reading.

ANNOUNCE SCHOLARSHIPS

Master Institute of United Arts Lists Awards in Various Departments

Following the scholarship hearings at the Master Institute of United Arts on Oct. 2 and 3, which drew applicants from many parts of the United States, the Institute announces that awards have been made.

In various departments of music the winners are announced as follows:

In piano, the Nicholas Roerich scholarships were awarded to Louise Curcio of Newark and Leontine Hirsch of New York, both blind students who showed unusual gifts. Laura Binder, Pearl Rosenblum, Shirley Reisman and Minnie Hafter, all of New York, won respectively the Curt Rosenthal scholarship, the Frederick Trabold scholarship, the Esther J. Lichtmann scholarship and the Louis L. Horsch scholarship. The Constance C. Towne scholarships in piano and theoretical training were awarded to Alice Saloff of Brooklyn, Ethel Jacoby and Lorraine Smith of Stamford, Conn. The Eugene Newberger scholarship to Ira Spector. Supplementary scholarships including the Sina and Maurice Lichtmann scholarships and given by the Master Institute went to Catherine Cohen and Margaret Bell of Connecticut.

In voice the Curt and Florence Rosenthal scholarship was awarded to Thelma Davies of Philadelphia. In cello the Maurice Lichtmann scholarship was awarded to Jeannette Binder of New York. In violin the Master Institute of United Arts scholarships were awarded to Adele Vertes and Irving Binder of New York, and Alma Creasy, a Brooklyn student. Additional scholarships in theoretical training were awarded to Laura Binder, Shirley Reisman, Leontine Hirsch and Minnie Hafter. In painting, the R. W. Hall scholarship was awarded Marie Trommer, and the Allen Cohen scholarship in painting to Joseph Hoffman. The Master Institute of United Arts supplementary scholarship in drama was awarded to Amy Seymour. Several additional awards are to be announced.

Alberto Jonás Plans Completion of Volumes on Modern Piano Art



Murray Studios
Alberto Jonás

When Alberto Jonás gives an account of his stewardship next spring he expects to be able to announce the completion of his "Master School of Modern Piano Playing and Virtuosity." The amount of labor involved in such a task is almost incredible, for to do it Mr. Jonás has no intention of neglecting his teaching. He will still have his classes and individual pupils in New York, his day a week in Philadelphia and perhaps (it is not definitely decided yet) his lectures given by him at Fordham University.

Other men have had as many pupils as Mr. Jonás. None has had the distinction of turning out at the same time, with no sacrifice on the part of his pupils, a work of the dimensions of the "Master School," one in four languages that keeps four secretaries busy all the time. It is in seven volumes, four of which are already published and are in the third edition. The fifth will come out in a month or so now and the last two, Mr. Jonás is confident, will be done before summer.

The last few years have seen the successful débuts of many Jonás pupils. Others will give first recitals this year. But people have not forgotten Jonás the pianist in any enthusiasm they may have for Jonás the teacher. When will he come back to the concert platform himself? Many have asked him the question. Few have had any answer, but it is hinted now—just hinted—that it will be when the last volume of the "Master School" comes off the presses, and has not Mr. Jonás himself said that would be some time before summer?

Joline Bequest for Barnard Professorship

Mary E. Larkin Joline, who died on Sept. 9, bequeathed to Barnard College \$110,000, of which \$100,000 is to be used for the establishment and maintenance of a professorship of music and musical arts. Mrs. Joline also left to Barnard her collection of musical instruments, manuscripts and autographs. The Society of Music School Settlements is to receive \$1,000.

London Panton Club Awards Medal

LONDON, Oct. 1.—In the competitions of the Summer Festival of Arts and Letters, organized by the Panton Arts Club, the silver medal for instrumental music has been awarded to Vittorio Rietti, the conductor of Rietti's String Players. With the medal, a certificate will be awarded to each of the players taking part in the competition. This is the first time the judges in the musical section have awarded the silver medal, which is the highest possible award. The winners in this and previous festivals will take part in the Club concerts, the first of which will be held in October. A meeting is to be held in a week or two, to decide upon the date of the concerts and other details.

OPERA BY DVORAK IS PRESENTED IN BRUNN

Czech Composer's "Dimitri", Based on Schiller Work, Applauded

BRUNN, Oct. 1.—Dvorak's opera, "Dimitri," based on the fragment of a drama by Schiller, had what is believed to have been its first performance anywhere in this city recently.

Although Dvorak composed nine operatic works, none of them is well known outside of the Czech theaters. This is partly owing to the national character of the music and the limited appeal of the folk material which they exploit.

"Dimitri" shows the composer as a more vital phenomenon musically than dramatically. It is not first-rate material for the theater. Slavic folk themes form a large share of the melodic material, and rhythmically are often of the highest interest.

The production was praiseworthy and the native audience was warm in its enthusiasm for the work of the artists and for the opera.

McCormack To Give Carnegie Recital

John McCormack, who has been demonstrating the beauties of Western music to the inhabitants of China, Japan and other Oriental countries since last heard in these parts, will renew the acquaintance of his New York clientele when he appears in recital in Carnegie Hall on Sunday evening, Oct. 24.

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ORCHESTRAL SOCIETY BEGINS REHEARSALS

Organization Will Give Eight Public Concerts Under Clifton

The educational work which the American Orchestral Society has been carrying on for the past six years is being organized for the coming season. The Society asks no tuition fees, it is announced. Any student who accepts the musical educational privileges which it offers is required to agree to attend regularly three rehearsals a week and to play at ten public concerts during the season.

The rehearsals of the Society begin on Oct. 18 in Mecca Auditorium. Four Monday afternoon concerts are to be given by the training orchestra of the Society under the musical director, Chalmers Clifton, in Aeolian Hall, on Dec. 20, Feb. 21, March 28 and April 25.

The officers of the American Orchestral Society are endeavoring to gather an audience that will be composed of the members of the Society and their friends. Concert members of the American Orchestral Society are entitled to two or four tickets for each concert, according to the amount of their subscriptions. It is hoped in this way to bring the educational work of the Society to the attention of persons interested in the cause of American music and to procure their financial support in order that the Society may carry on the musical service that it is now rendering.

Three Sunday evening concerts are planned to be given in Cooper Union, on Nov. 7 and 28, and March 6. One concert is to be given at McMillin Academic Theater of Columbia University, on Jan. 20. The program for this concert will be entirely devoted to the works of Beethoven in observance of the one hundredth anniversary of his death. American taught soloists are to be given an opportunity to appear with the training orchestra at each of the concerts.

A limited number of qualified musicians are accepted as students in the conductor's class. This course comprises the principles of score reading, a minute examination of orchestral scores with standard text books as a reference, and some consideration of practical or-

chestration. There is a practice laboratory which consists of a small orchestra properly balanced, upon which young conductor aspirants can have actual experience in leading a group in a classical repertoire. The number of applicants is limited to fifteen, which may be supplemented by a few listeners who will not have the privilege of practical conducting.

The American Orchestral Society is offering to its enrolled students the opportunity to study musical theory as a part of their professional preparation. The classes are conducted by Franklin Robinson. The elementary classes will be held on Tuesday, Wednesday, Thursday and Friday mornings, the advanced classes on Wednesday, Thursday and Friday mornings, and a post-graduate class will be held on Tuesday mornings. No previous theoretical work is necessary for enrollment.

LIST BILTMORE ARTISTS

Johnston Management Announces Recitalists for Morning Series

Concert Management R. E. Johnston announces the opening of the eleventh series of Biltmore Friday morning musicales, given in the ballroom of the Hotel Biltmore, on alternate Fridays from Nov. 5 up to, and including, Feb. 18.

The artists who have been definitely engaged to appear include Sophie Braslau, contralto; Eddy Brown, violinist; Lucille Chalfant, coloratura, who will make her concert debut; Giuseppe Danise, baritone; Yvonne D'Arle, soprano; Giuseppe De Luca, baritone; Paul De Marky, pianist; Claire Dux, soprano; Dorothea Flexer, contralto; Walter Gieseking, pianist; Louis Graveure, baritone; Rosa Low, soprano; Queena Mario, soprano; Maria Mueller, soprano; Colin O'More, tenor; Moriz Rosenthal, pianist; Alberto Salvi, harpist; Erich Sorantin, violinist; John Charles Thomas, baritone; Armand Tokatyan, tenor, and Cyrena Van Gordon, contralto.

Crooks to Sing Works of Four "S's"

Richard Crooks will give his New York recital on Oct. 21 in Carnegie Hall, transferring his musical activities from Aeolian, the scene of his former recitals, to the larger auditorium. Mr. Crooks' program this year ranges from Spanghetti to Stradella, from Schumann to Strauss, and includes "Le Rêve" from "Manon." The tenor's group in English features Coleridge-Taylor's "Onaway, Awake, Beloved" and Lehmann's "Ah, Moon of My Delight," which latter is among the artist's favorite phonograph recordings.

McQuhae Heard at Boston Radio Fair

Allen McQuhae was the broadcasting artist at the Boston Radio Fair on the evening of Sept. 30, giving three fifteen minute periods of broadcasting. Mr. McQuhae sang a request program, including many of the numbers identified with him during the Atwater Kent Hour this summer. Among these were "The Low Backed Car," "Brown Birds Singing," "Mother Machree," and "Lily of France."

Johnson and Gordon Have Active Week

J. Rosamond Johnson and Taylor Gordon, opened their tour in programs of spirituals in Buffalo, on Oct. 3. Their booking for the balance of the week included Detroit, on Oct. 4; Flint, Mich., the 5th; Canton, Ohio, the 7th, and Orchestra Hall, Chicago, on the 11th. They are scheduled to give a concert in the Academy of Music, Brooklyn, late in November, under the auspices of the Brooklyn Institute of Arts and Sciences.

Carmela Ponselle Returns for Work on Season's Appearances

Carmela Ponselle, mezzo-soprano of the Metropolitan Opera, is back from Old Orchard, Me., where she passed an enjoyable summer in her bungalow in the pines. Miss Ponselle was the guest of honor at a clam-bake given by Mrs. Etherington on her estate, which was attended by many persons prominent in social and artistic circles. She sang, according to her usual custom, at St. Margaret's Church in Old Orchard, prepared

her opera repertoire and concert programs for the new season and appeared in Bangor in a municipal concert which attracted the city's largest attendance in thirteen years. The Woman's Club of Meriden, her "home town," has engaged her to give a recital on Oct. 26. In addition to her individual appearances Miss Ponselle will give joint concerts with her sister Rosa in Pittsburgh, Worcester, Hartford, Waterbury and New Haven, after which she will have an extensive Southern tour.

NEW SWEDISH PIANIST

Signe Johanson Will Play Beethoven Sonatas at New York Début

Signe Johanson, Swedish pianist, will give her first New York recital on Wednesday evening, Oct. 27, in Aeolian Hall. Miss Johanson is well known in musical circles in the Middle West, where she has spent most of her life, her father for many years having played as organist in Swedish churches in Minneapolis and St. Louis. Miss Johanson is connected with those early Swedish emigrés who migrated across American plains in covered wagons.

For her New York début Miss Johanson has chosen a list patterned along traditional lines, except, perhaps, that it contains two Beethoven Sonatas, whose inclusion is apropos of the centennial of the composer's death. These are the "Pastorale" in A Flat, and the "Appassionata," in F Minor. A Chopin group includes two Studies from Op. 25, the D Flat Nocturne and the A Flat Ballade. Works of MacDowell, Grieg and Liszt round out the program.

Charles King Plays Groups on Tour

Charles King, pianist and accompanist, is on tour with Suzanne Keener, soprano, through Nebraska, Iowa, Missouri, Arkansas, Oklahoma, Kansas and Texas. Mr. King is being heard in two groups in addition to his accompaniments. He plays the MacDowell Polonaise, the Melodie of Rachmaninoff Debussy's "Jardins sous la pluie," the Minuet from "L'Arlésienne" transcribed by Rachmaninoff, and Scriabin's D Sharp Minor Study.

Adele Luis Rankin Re-opens Studio

Adele Luis Rankin, concert singer and vocal teacher, has returned from a six weeks' vacation divided between the Finger Lakes and the Adirondack Mountains. She has withdrawn from the Culbertson management and so far has booked a number of appearances for the coming season through her secretary. Miss Rankin opened her vocal studios for the season on Oct. 4.

Flora Negri Lists Recitals in N. Y.

Among the concert engagements booked for Flora Negri, soprano, are recitals in Town Hall and Aeolian Hall, New York, on Nov. 6 and Dec. 19, respectively. On Dec. 10 and 11 she sings in Cincinnati, impersonating Eros in the production in that city of Gluck's "Orfeo," under Frank Van der Stucken.

Horst To Conduct Doris Niles' Dancing

Doris Niles, in her dance recital in Carnegie Hall on Oct. 26, will have the assistance of Louis Horst, formerly conductor of the Denishawn company, who will lead an orchestra of twenty men in a program of classic, interpretative and character dances.

Dora Rose Will Sing Russian Group

Dora Rose, Russian soprano, will give her second New York recital on Oct. 24, in Aeolian Hall. An interesting feature of Miss Rose's program will be a group of modern Russian songs, followed by Russian folk-songs in costume.

Operas of Today Cause

Bel Canto to Disappear

Says Virginia Colombati



Photo by Elgin Studio
Virginia Colombati

Virginia Colombati, vocal teacher of New York, has just returned from Italy where she spent the past four months.

Discussing musical conditions in Italy and in America, Mme. Colombati is highly enthusiastic over the opportunities for students here. She says that each time she returns to Italy she realizes more and more that the best teachers and artists of the world are now centering their activities in this country.

"I had the opportunity of hearing many young artists during my stay in Italy," says Mme. Colombati, "and I think America is producing as many beautiful voices as any other nation in the world. In my opinion, the greatest advantage the young European has over the young American who aspires to an operatic career is a greater opportunity for actual experience in opera companies. Every small town in Italy has its grand opera season."

"I think that the real bel canto method is disappearing from the musical horizon, due primarily to the fact that for modern operas the singer does not need the same training in details which he did for the old operas."

Admirers of Mme. Colombati in Italy have insisted that she establish a studio in Milan as well as in New York. She contemplates dividing her time between Milan and New York in the not far distant future.

Western Engagements For Grace Wood Jess

Grace Wood Jess, singer of folk-songs, is opening her fall tour with two recitals in Seattle followed by two in Yakima and Spokane, Wash. Other engagements during November and December include Helena, Mont.; Bozeman, Mont., for the State College of Montana; Great Falls, Mont.; Los Angeles, Glendale and San Francisco, Cal. Many of these are return engagements.

Maude Douglas Tweedy Back from Italy

Maude Douglas Tweedy, teacher of singing, has returned to New York after four months of summering in Italy. Miss Tweedy has reopened her studio with a large enrollment. She will present several of her most talented pupils in recitals this season.

Münz Will Play Labunski Piece

Mieczyslaw Münz's New York recital this season will be given on the evening of Oct. 22 in Carnegie Hall. He recently returned from European successes, having played the past summer in Paris, Poland and Vienna. Mr. Münz's program will include Six Sonatas of Scarlatti, the Schumann Fantasy in G, Op. 17; a Chopin group and a menuet by his friend, the Polish composer Labunski, one of whose shorter pieces the pianist featured in his last season's concerts.

Beatrice Mack Announces Recital

Beatrice Mack, soprano, will be heard in recital in Aeolian Hall, on Wednesday evening, Oct. 20. This will be Miss Mack's first New York appearance of the season. She will be assisted by Harry Kaufman, accompanist, and Edward Meyer, flutist.

NEW YORK STRING QUARTET

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall, New York Purchase Building, N.Y.

In the Artists' Route=Book

For the first time in four years, Alberto Salvi, harpist, will give a recital in New York, in Town Hall on Oct. 22.

Helen Stanley has been booked for a recital appearance in Dana Hall, Wellesley, on Jan. 7.

Harold Samuel has been engaged to give a piano recital at the Maryland Institute for the Blind in Overlea, Md.

Another college to engage Francis Macmillen is the Kansas State Teachers' College, Emporia, Kan., where the violinist will give a recital on Feb. 7.

On the evening of Oct. 19 in Aeolian Hall Marcella Roessler, soprano of the Metropolitan Opera, will give a debut concert.

Frances Nash, pianist, is visiting her husband, Major E. M. Watson, at the General Staff School, Fort Leavenworth, Kan., where he is stationed.

William Murdoch, English pianist, cables that he will arrive early in January for a limited tour of the United States and Canada.

Edgar Schofield, baritone, and Mildred Dilling, harpist, have been engaged for a joint recital in April in Plainfield, with the Plainfield Concert Society.

Beatrice Pinkham, a piano debutante in Aeolian Hall on Oct. 22, will draw from the musical reservoir of twelve composers, including Chopin, Schumann, Brahms, Liszt and Rachmaninoff.

An audience of over 1100 greeted the third return recital of Estelle Gray-Lhevinne, violinist, in Dunkirk on Oct. 1. Mme. Gray-Lhevinne played many novelties in addition to standard works.

Maria Kurenko sailed from Europe on the Berengaria Oct. 2 and will arrive in this country just in time to proceed to Detroit for her appearance there with the Detroit Symphony.

Jeanne Laval, contralto, and Weyland Echols, tenor, are Eastern soloists in the Detroit Book-Cadillac series, their appearances being scheduled for Dec. 13 and March 14.

Marguerite D'Alvarez, contralto, and Frederick Millar, bass, will be guest soloists this year at the concerts of the Mendelssohn Club of Chicago, which celebrates its thirty-second birthday this month.

What is believed to be its record-breaking tour will be opened by the English Singers of London in New Haven on Oct. 19. From that date until March 19, when they return to England, a period of twenty-two weeks, they will sing over eighty concerts.

Louis Graveure opened a five-weeks' tour of the Pacific Coast on Sept. 30, during which he is singing in Piedmont, Victoria, Moscow, Pullman, Aberdeen, Tacoma, Chico, Oakland, San Francisco, Palo Alto, Modesto, Los Angeles, Santa Barbara, San Diego and Redondo Beach.

Gil Valeriano to Give Spanish Groups
Two groups of the Spanish and Mexican songs with which he has become particularly identified, will be included on the program of Gil Valeriano, Spanish tenor, in his Carnegie Hall recital of Nov. 9. Frank La Forge, teacher of Mr. Valeriano, will be at the piano, and will be represented on the printed list by his "Love is a Sickness," dedicated to the singer. The program also includes numbers by Handel, Schubert, Loewe, Cesti, Debussy and Koechlin. Following his recital Mr. Valeriano will leave for a tour, which includes appearances in Baltimore, Birmingham, Pa., and Cedar Rapids, Iowa. He is planning a Chicago recital in February.

Belousoff Appears in Memorial Concert
An interesting concert was given in Chickering Hall recently when Evsei Belousoff, cellist, assisted by two other

Guy Maier and Lee Pattison, pianists, will make their third consecutive tour of the Pacific Coast in January and will appear in Tacoma, Astoria, Moscow, Los Angeles, San Rafael, San Francisco, Pasadena, Berkeley, San Jose and Redlands.

Charles Naegle, pianist, in his New York recital on Nov. 11, will introduce an interesting group of harpsichord pieces of the seventeenth and eighteenth centuries, including compositions by John Bull, Henry Purcell, Handel and Jacques Aubert.

The Morning Musicale Club of Syracuse, engaged J. Rosamond Johnson and Taylor Gordon for a program of spirituals, which they were to sing before the Club members and their guests, at the Temple Theater on Oct. 13.

Elly Ney's popularity on the Pacific Coast is indicated by advance bookings for twelve concerts in California during January and February. All her American concerts this winter will feature works appropriate to the Beethoven centenary.

Maurice Marechal, French 'cellist, will make his debut with the Philadelphia Orchestra in Philadelphia, on Oct. 29 and 30, and also play with that organization in New York on Nov. 2. He is now on the ocean. His opening concert will be in Cooperstown, N. Y., on Oct. 22.

Esther Dale, soprano, is spending a belated vacation in Vermont. Her usual vacation period was occupied with a transcontinental concert tour which included an appearance at the Hollywood Bowl. Her first New York appearance this season will be in a Hotel Roosevelt recital on Nov. 20.

The Hart House String Quartet, which has won a reputation among radio followers in Canada, through its weekly programs from the University of Toronto, will make its radio debut in the United States on Oct. 24, when it appears at Station WBZ of Boston, in the golden rule hour of Near East Relief.

Lambert Murphy has returned to the city from his summer home in Munsenville, N. H., and will leave almost immediately for a two weeks' tour in the Middle West, where he has been booked for recitals in Mt. Vernon, Cedar Falls, Manhattan, Edmond, Chanute, Ames, Wichita, and Oxford. On Nov. 14 he will give his annual Chicago recital in the Studebaker. In Boston, Mr. Murphy is appearing with the Apollo Club on Nov. 23.

The Russian Symphonic Choir, under Basile Kibalachich, begins its third American tour with a New York recital tomorrow in Aeolian Hall. The coming week will be spent in New England with concerts in North Adams, Greenfield, Norwich, Lynn, Fitchburg, Andover, Worcester, Providence and Boston. Upon their arrival in Boston, the conductor and members of the Choir will be officially received on the Boston Commons by Governor Fuller of Massachusetts.

artists, gave a chamber music concert in honor of his late father-in-law, Max Levy. Mr. Levy was the inventor of a fine screen process of photo-engraving, and a patron of music. Two compositions, which were particular favorites of Mr. Levy, were played at this memorial concert: the Elegy of Arensky and the Piano Trio of Tchaikovsky.

Elsa Alsen Will Make Texas Visit
Elsa Alsen will visit Texas for the first time since she came to America and will make a short tour through that State on her way home from the Coast late in October. She is booked in Dallas on Oct. 25.

Wood Pupil Heard in Studio Recital
Dorothy Lungen, a pupil of Zeta V. Wood, gave a recital in Mme. Wood's studio on Oct. 6. Beginning with "With Verdure Clad" from "The Creation," her

list included a Schubert group and numbers by Dell' Aqua, Curran, Rogers, Bemberg, Gounod and Bishop. As an interlude, excerpts from MacDowell's "Woodland" Sketches were played by Harriett Walker Jackson, Gertrude Lungen and Edwin and Henry Lungen, all members of the singer's family. Since she was heard last spring Miss Lungen has made decided progress in tone and technic. "Du bist die Ruh" and Bemberg's "Hindo Chant" with 'cello obligato, were notably well sung. The "Villanelle" of Dell' Aqua disclosed both her progress and her need for further study. Gertrude Lungen was the accompanist. G. F. B.

Levitzi Celebrates Tenth Anniversary

On Oct. 17, Mischa Levitzki, pianist, will celebrate his tenth anniversary before the American public. He made his debut in Aeolian Hall on Oct. 17, 1916, at the age of eighteen. In the interim he has made nine tours of America, a tour of Australia and New Zealand and a tour of the Orient, including Japan, China, Korea, the Malay States and Java. This week Mr. Levitzki begins his tenth tour of America, his last for two years, and next season he will return to Europe, where he has not appeared since his student days.

Jacobsen and Korgueff Join Institute

Sascha Jacobsen, violinist, and Serge Korgueff, formerly head of the violin department of the Petrograd Conservatory, have been added to the faculty of the Institute of Musical Art. Mr. Jacobsen, who is a graduate of the Institute, won a place in the concert world early after his graduation. Mr. Korgueff left Russia for this country after the revolution and has been engaged at Dartmouth College since that time. Leopold Auer is now head of the violin department at the Institute.

Chamlee to Give Concerts Before Opening of Metropolitan Season

Mario Chamlee, tenor of the Metropolitan Opera Company, will open his concert season in Fort Worth, Tex., on Oct. 22, and will sing in many of the cities of the Middle and Southwest before returning in December to the Metropolitan. He will have as assisting artist his wife, Ruth Miller Chamlee, who was heard several years ago as Musetta and Micaela at the Metropolitan.

Harry Kaufman Has Busy Season

Harry Kaufman, who is the official accompanist of the Curtis Institute of Music in Philadelphia, will divide his teaching activities between New York and Philadelphia this season. His concert bookings include engagements with Beatrice Mack, in Aeolian Hall on Oct. 20; Emanuel Zetlin, Oct. 21 in the same hall; Stephan Sopkin in Boston, Nov. 2, and New York, Dec. 13; Josef Gingold, Dec. 10, and Carl Flesch in New York in January.

Barbara Maurel Will Sing Old Works

In Steinway Hall, on the evening of Oct. 22, Barbara Maurel will give a song recital, her numbers ranging in point of time from the Seventeenth Century to the present, and including Salvador Rosa's "Star Vicino," an aria from Handel's "Otto," French and German groups, and a group in English, among these the Negro convict song, "The Water Boy."

Mary Cornelia Malone Is Nashville Soloist

Mary Cornelia Malone, soprano, opened her season recently as soloist with the Nashville Symphony, in Nashville, Tenn. She is scheduled to give a recital at the Woman's Club under the auspices of the Clifton Music Club in Cincinnati in November. This appearance will be followed by Texas and Florida tours.

Alton Jones Resumes N. Y. Activities

After completing his summer teaching at Columbia University, Alton Jones, pianist, spent a five-weeks' vacation in the West and recently returned to New York. He has re-opened his studio and has also resumed teaching at the Institute of Musical Art, as well as at the Brooklyn Conservatory. Mr. Jones will give his second Aeolian Hall recital on Dec. 5.

The MacDowell Symphony, Max Jacobs conductor, resumed Sunday morning rehearsals at the Yorkville Casino on Oct. 3.

FISK SINGERS DEPART

Will Give Concert Series in England and on Continent

The Fisk Jubilee Singers sailed for Europe on the Aquitania to give a series of concerts in England and on the Continent. They will be gone until the end of February, when they return for another season in this country. When this quintet of singers of spirituals and other Negro songs returned from Europe a year ago, their plans called for a short season on this side and then another early tour of Europe to fulfill engagements promised in the cities of England, France and Germany, where they appeared the previous season. The demand throughout this country and Canada necessitated, however, that the European trip be postponed.

The singers will include the leading cities of Spain, Germany, France, England, Sweden, Poland, Portugal and Switzerland in their itinerary. It will be their first appearance in some of these countries, but in others they are firmly established with an important international committee acting as their sponsors. On their last visit to England they were guests of honor in Buckingham Palace at the command of Queen Mary and King George.

Gallico Pupils to Make Appearances

Paolo Gallico, pianist and teacher, has returned to New York after successful master classes in Los Angeles, where his original plans called for a ten weeks' engagement. Insistent demands from many pupils resulted in the prolonging of his stay to twelve weeks. Mr. Gallico has re-opened his studio with many new names on his register. Among his most talented pupils to be heard this season in recital are Irvin Schenkman, in his second Aeolian Hall recital on Nov. 27, and Pearl Rich, who makes her debut in the same auditorium on Nov. 30. Others are scheduled after the first of the year. Mr. Gallico will again conduct Los Angeles classes, next season.

Irma de Baum Will Give Recital

A new American coloratura soprano, Irma de Baum, will give a New York recital on Oct. 24, in Aeolian Hall. Miss de Baum is the daughter of a Lutheran minister and poet of Western Pennsylvania, a graduate of the University of Gottingen. Her mother was the artist's first teacher. As a girl Miss de Baum showed considerable prowess as an athlete, and at the age of fifteen years was appointed instructor in swimming at Lake Lincoln, near Scranton. For some years past she has lived in New York City.

New York String Quartet to Play in Boston with Leginska

The New York String Quartet will make its annual Boston appearance in Jordan Hall on the afternoon of Oct. 23. The program will consist of quartets by Haydn and Beethoven, and the Schumann Piano Quintet, in which Ethel Leginska will be the assisting artist.

Laurie Merrill Begins Active Season

Laurie Merrill, American soprano, has begun filling a well booked season which includes engagements in many of the music centers in the Middle West and on the Pacific Coast. She will sing in several colleges throughout the country, giving her programs of Spanish, French and American songs in costume.

PASSED AWAY

William H. Fowler

WASHINGTON, Oct. 9.—William H. Fowler, for the past twenty-six years general manager of the National Theater here, and widely known among musicians of the country, died at his home here on Oct. 7, in his fifty-third year. Mr. Fowler was a talented amateur musician although he never appeared publicly. He was a member of leading musical organizations here, and was prominent in musical and theatrical circles. A. T. MARKS.

Hannah Protheroe

CHICAGO, ILL., Oct. 9.—Hannah Protheroe, wife of Daniel Protheroe, choral conductor, died suddenly of heart disease in Milwaukee on Oct. 1, at the age of fifty-seven. Mr. and Mrs. Protheroe were married in 1892, in Scranton, Pa.

Verdi's Villa Gives Up Secret of Opera Never Penned

CRITICAL conjecture has never found a solution as to the nature of the story which Verdi, in one of his letters, announced he was considering for an opera. In the accompanying article by Dr. Paul Stefan, distinguished Viennese musicologist and editor, the thesis that his interest lay in a Grillparzer work is announced. While visiting the villa of the composer at Sant' Agata, Dr. Stefan was privileged to examine several manuscript librettos which Verdi had prepared but never used. One without title yielded the data for the conclusion.—*Editorial Note.*

By Dr. PAUL STEFAN



FEWENTY-FIVE years have passed since Giuseppe Verdi as a veteran of eighty-eight years, died in a hotel apartment in Milan. The whole world has marked this quarter-century anniversary with celebrations, of which the chief ones were naturally in Italy. But in Verdi's tiny home-village in Busseto near Parma, where he had especial associations with the country and the people, through having been the owner of a house and other property—in this little hamlet in the midst of a rich rural district—there was prepared for September, the period after the harvest, an especial festival.

No less a personage than Arturo Toscanini was secured for it, with a selected group of artists belonging to La Scala in Milan, to produce the last operatic work of Verdi, "Falstaff," in the little theater. Toscanini undertook his arduous task as a measure to honor Verdi, the other soloists had their living expenses provided, and only the chorus and the small orchestra received fees.

One cannot control a smile when one reads in the letters of Verdi how much he concerned himself about the building of this theater, and how he continually asked his townspeople whether they thought he could work with singers who would not demand their full honorarium. He allowed himself to be reassured, the theater was built, he provided that it should be called the Teatro Verdi, and, as one sees, there have been and are now enough artists who consider it an honor to be able to appear there.

Verdi himself, moreover, wrote in his letters, after he had composed "Falstaff," that he would prefer it to be given in the little house at Busseto than in the great Scala in Milan.

It was a welcome opportunity for me—who had just finished a German edition of Verdi's letters, which will appear edited and with an introduction by Franz Werfel under the imprint of the Viennese house of Paul Zsolnay—to visit for the first time the home of the master so much honored by me, since I had previously been in Italy without doing so. In 1913, when the centenary of Verdi's birth was celebrated, I only went as far as Parma. But this time the countryside delighted me, the immediate surroundings, the house and its contents. I, therefore, hired an automobile in the neighborhood of Borgo San Donnino and visited all the spots which had become memorable through the master.

Verdi's Birth House

First I went to see the tiny hamlet of Roncole, the actual birthplace of Verdi. Roncole has only a few houses, and in one of the lowest and poorest of these, right on the road, the composer was born. They showed me the two rooms directly under the rafters: they are quite low and small, the regular type in an old Italian farmhouse. Quite near the house stands the little village church, in which is still shown the organ on which Verdi first played. The organist, who, naturally, did not live through the calling of musician, seems to have given him the first rudiments of the art in a rather primitive fashion. Before the



SCENES FROM THE NATAL COUNTRY OF "AIDA'S" CREATOR

Upper Row, Left, Verdi's Birth House in the Little Hamlet of Roncole, Near Busseto, as It Looks Today; Right, a Typical Street in Busseto, the City Which Marked the Twenty-Fifth Anniversary of the Composer's Death with a Festival in September. Lower Row, Left, Verdi's Villa at Sant' Agata; Right, the Piazza Verdi in Busseto, Showing the Old Medieval Fortress Containing the Offices of the Municipality and the Little Theater, Where the Festival Performances of "Falstaff" were Led by Toscanini

birth-house a monument has been erected, which is nearly as large as the house itself.

Then Busseto came into sight—a charming little city with a main street, which is bordered by houses with garden paths. The city was surrounded by walls, of which the ruins and also a few towers remain. Near one of the walls stands the Council House, an old castle, with the characteristic northern Italian scalloped towers. In this building the theater was erected, a charming little house with about 100 parquet seats and two rows of loges.

A Secluded Residence

About four kilometres from Busseto lies Sant' Agata, which was the residence of Verdi. High trees almost shut it off from the outer world, and from without one can hardly see the pretty villa. The park is not very large, but it has beautiful old trees, thick foliage and a little artificial lake. A little "Aida"-grotto is also shown to the visitor!

Within the house I was received in very cordial style by Dr. Angelo Carrara, the great-nephew of Verdi, a man of forty-five years. He is the son of the composer's niece, Maria Carrara-Verdi, Verdi's sole heiress, who still lives in Sant' Agata, an aged lady. The grandfather of Dr. Carrara was that notary in Busseto who enjoyed the especial confidence of the master and also prepared his will. Dr. Carrara is very well acquainted with the life story of the maestro and with the mementos which Verdi left behind, which the former has in part preserved here.

He showed me the sleeping room and study of Verdi—a large hall-like cham-

ber, with a large writing table and grand piano. A few precious articles and souvenirs of the artist's life are on the writing table and the walls of the room, but most have been placed in the Home for Musicians which Verdi endowed in Milan.

Many Classic Scores

Adjoining is found the living apartment of Madame Verdi, who died a few years before the composer. In this room there are especially valuable old furniture and many pictures. Finally, there is a dressing room and workroom for the early morning hours, with a conductor's stand and some sketches in musical notation on the walls. Here are preserved in orderly style innumerable letters, both from and to Verdi, many on display and many not. There are a number of musical scores—but for all that surprisingly few for a composer of European renown—most of them four-hand arrangements of classic chamber music by Haydn, Mozart, Beethoven and Mendelssohn.

I was shown an old piano score of "Lohengrin," in which the master, in the dark auditorium of the theater, had made a number of annotations during a performance in Bologna. He had also jotted down criticisms of the work in lead pencil, which reveal impressions of which he took the highest recognition, as well as a few remarks about too great length of scenes and many about moments of not the greatest dramatic pregnancy. The performance was, however, mercilessly criticized.

But I was most surprised to be shown four finished opera texts, complete librettos in prose, written in Verdi's hand—which only had to be placed in rhymed

verse. There was a "Boris Godounoff," an "Usca"—material of which I can give no more complete description; a "Tartuffe," planned as a comic opera, and written by Verdi in French; and finally a manuscript without title or indication of personage, which no one has yet been able to decipher for Dr. Carrara.

But the names which occur in it make it seem a certainty to me—and the nature of the action confirms it—that here was planned an opera after Grillparzer's "Ahnfrau," of which one had previously known nothing. This was the play, then, of which Verdi writes in one of his letters that it would make "serviceable opera material"! The treasures in this room are so great that it is planned to start a Verdi Archives here.

With the aid of my motor-car, I visited the hospital which was endowed by Verdi, in the vicinity of his country seat, which is continually in use and which furnishes good attention to the people of the neighborhood.

In the evening the performance of "Falstaff" took place before an enthusiastic public. Toscanini conducted with his prodigious brio. All the singers, the orchestra, the chorus, were as if electrified. Long past midnight the splendid performance ended, the motor-cars sped by in all directions; while the countryside and the little town of Busseto lay again alone and dreaming in the darkness.

"Turandot" for Italian Theaters

VENICE, Sept. 25.—The autumn season at the Fenice here was to be opened with a performance of Puccini's "Turandot." This work recently had its local première at the Donizetti Theater in Bergamo.